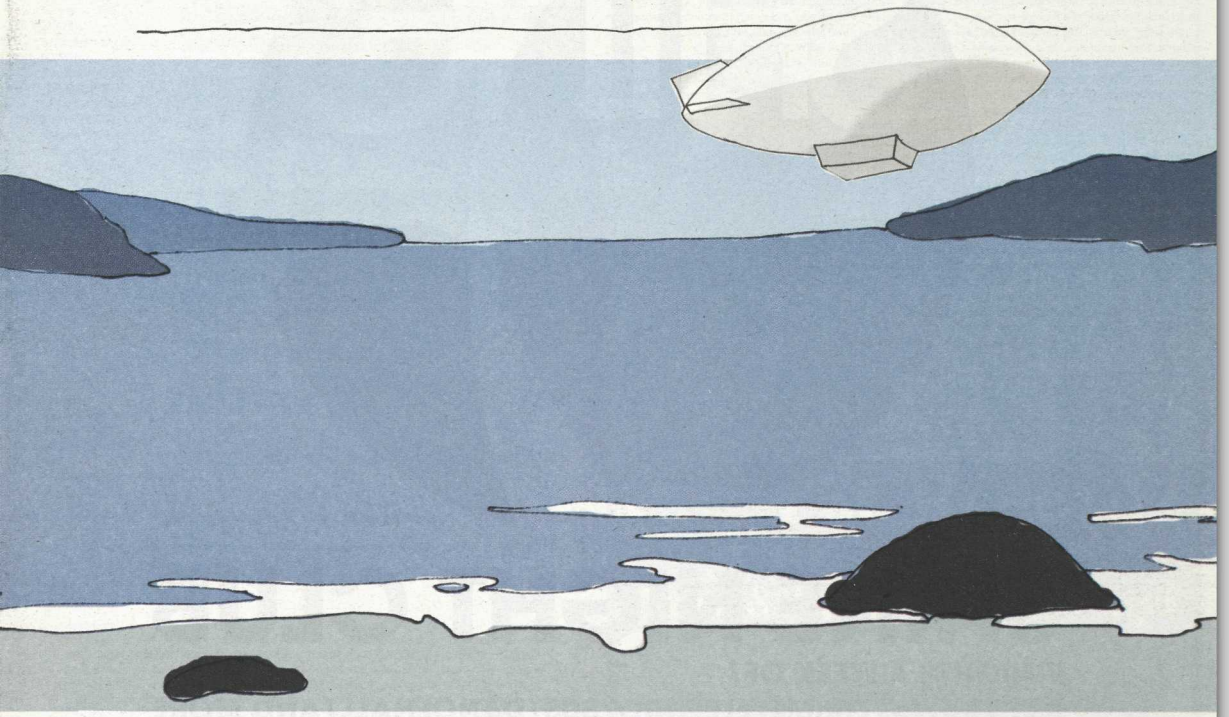
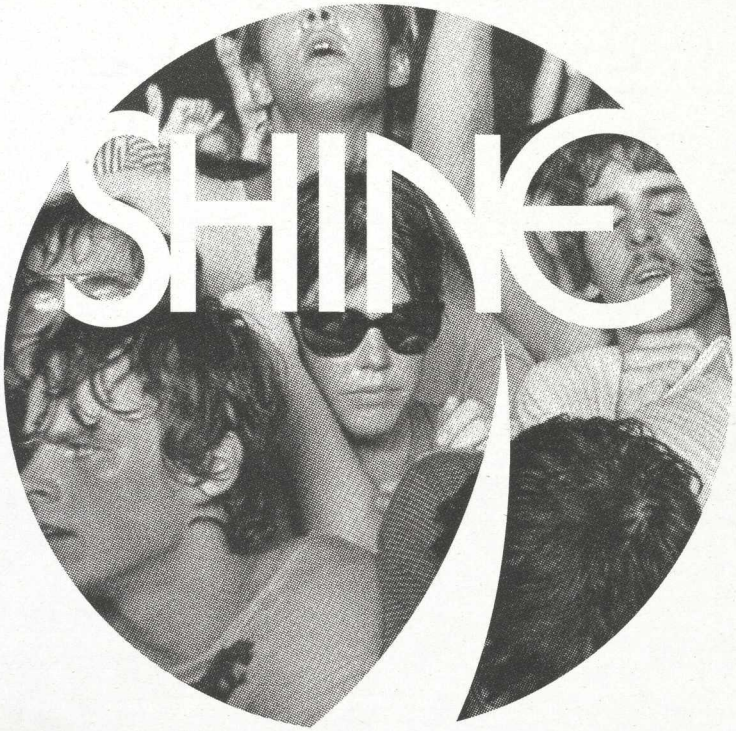
discorder

that magazine from CiTR 101.9fm



Negativland Sufjan Stevens Top Spot La-Ti-Da Records Daniel Lanois Hair Police Experimental Travel Electric Frankenstein What The Heck Fest iPod Experiments Innocence Mission The Makers Stephen Malkmus Sage Francis Geoff Berner SS Cardiac Eminem Billy Corgan Comics Go To Hell Vancouver's Buskers

August 2005



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That magazine from CiTR 101.9fm. August 2005.

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Thanks to Ruby Dog's Art House for donating some art and collage supplies.

You can go there yourself and get all sorts of nifty things for your own art projects. The store is at 4738 Main Street and is open 11-6 Tuesday through Sunday.

Notes to this issue:

This month is pretty straighforward. I got rid of that goddamned Adobe Jenson Pro. It was dragging me down. I left it on the cover, just for continuity's sake. It was the star-shaped periods that got to me, even though I wasn't using them. I like it when I have the choice of punctuating something without feeling embarassed. The drawing on the cover is of a beach where I saw a really cute seal pup last weekend. The airship was necessary to make it not look like a postcard. I switched the headlines to Baskerville Bold, but I'm not entirely satisfied with it. It's got character, that's for sure, but it's capital S's are a little weak. Everything else is nice though. I put some dropcaps in, I was gonna make them all lowercase, and maybe in Sabon, just for those stabbing lowercase j's but I remembered my oath. This, friends, is Baskerville Bold. Check out that "S," does it look wrong to you?

DSOPGZT

Graeme

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Kat Siddle's

Perpetually Imminent Disaster

YOU + MUSIC + OTHER PEOPLE = FUN!

Welcome to the "Public" issue of DiSCORDER. This theme fell into place mostly on it's own: music is inherently public, a medium for expression and communication that anticipates an audience. But there are some kinds of music that are heard in public more often than others, and it's this discrepancy that has made me aware of the public and private divide in my whole music-nerd life. I have always been drawn to music that is different or difficult. While I choose my radio carefully and try to go to clubs that play music I actually want to dance to, most of my real music listening is done semi-privately, via my own stereo or headphones.

If you're with me on this one, you know the small thrill of hearing a song you like played in public. When I walk into a coffee shop that's playing an album I know well, or even something I recognize but didn't expect, I like to scan the employees and try and figure out which one chose it. It's a old habit, a reflex from a time when I was the only person I knew who liked Dar Williams, and it's one that won't go away now matter how old I get or how many music geeks I know. As much as I like sitting in my room alone listening to The Concretes, I seem to instinctually know that music is meant to be social.

The bulk of this issue centres around how lesser-known music is received in public, as Mitch Chua thrusts her MP3 player into the faces of 39 people and Negativland's Don Joyce discusses copyright and burning toast. The public reaction to more exposed music is scrutinized in Zach Goelman's "Eminem: Anatomy of Success," while Rob Brownridge investigates buskers, those local fixtures and public-by-definition musicians. One of my favourite anecdotes about indie music in public didn't make it into this issue as a story though, so I thought I'd end with:

There's More Than One Way To Be A Music Nerd
by Dory

I've spent a lot of time—12 summers worth—in a surreal alternate universe known as Summer Camp. So much of working at camp is the opportunity you have to mess with other people's kids. And by "mess with" I mean that when you've got someone else's offspring isolated on some remote island hideaway for three weeks, you can teach them all sorts of things: that being naked no big deal, socialists have some pretty great songs, gender is just a social construction, etc.

One of the ways that we work on instilling this alternate set of values is through informal Saturday morning workshops with topics like Middle East politics, Science vs. Religion, or the role of women in hip hop. One Saturday morning, a co-counsellor and I ran a little workshop entitled "Improve Your Vocabulary With The Decemberists!" In an act of astounding brilliance we were able to combine our loves of Colin Meloy and large mouthfuls of words. We listened to "Here I Dreamt I was an Architect" and learned words like "indolent" and -"balustrade," we brooded along with "Los Angeles I'm Yours" and defined "dolor," "calamity" and "lagour on divans," and then, with "The Soldiering Life," we learned about "dungarees."

The point of all this is that Kat wanted me to write about this little activity to prove to y'all that there's more than one way to act like a music nerd in public. You can pare music down into minutely defined categories and memorize guitar riffs or you can make small children listen to the things you like and defend its brilliance to the death.

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Give 'Em The Boot

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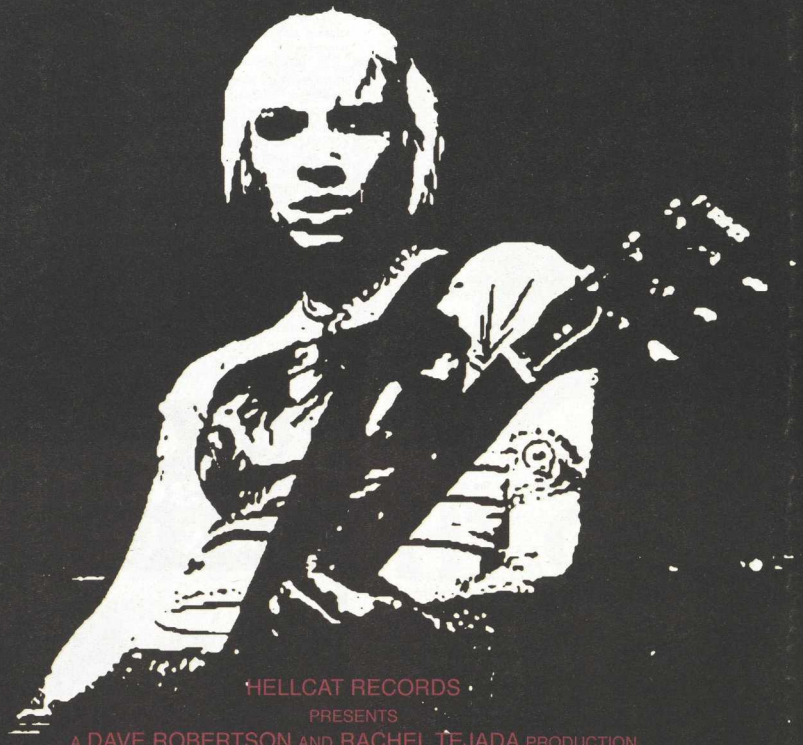

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LARS FREDERIKSEN AND THE BASTARDS, NEKROMANTIX, THE NERVE AGENTS,
ROGER MIRET AND THE DISASTERS, THE SLACKERS, TIGER ARMY, TRANSPLANTS, AND U.S. BOMBS
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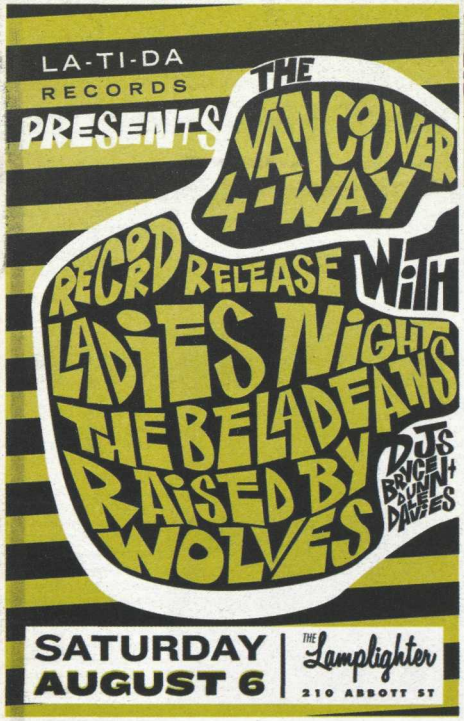


Riff Raff

By Bryce Dunn

Just as the sun is scorchin' the skin of friends to the East, I'm feelin' the heat a little myself as I've got very little to report this month, but let's make do with what we've got shall we?

Ladies and gentlemen, boys and girls, let me introduce you to a brand-new record label that's sprouted up here in Van City, and it goes by the name of **La-Ti-Da Records**. A clever play on words fusing the names of long-time friends **Tim Horner** and **Dale Davies** and their undying support of good old fashioned rock and roll, their aim is to give the bands they love their due and document their tracks to wax. The first installment is a fitting tribute to some great Vancouver acts (four in all) that fit snugly on each side of only 500 hand-numbered copies. Side A kicks off with **The Beladeans**, our masters of movin' and groovin', with an ode to the stretch of sidewalk known as "the Seawall" that outlines Stanley Park. This cut struts and sways like the waves that continually crash into the concrete, thanks to sharp sax work and jazzy drumming, so it gives this tune a **Dick Dale**-meets-**Bill Doggett** flair and gets the feet loose right off the bat.

The groovin' continues with **Raised By Wolves** with a tune called "Trouble" letting loose with a distinctively different side of their neo-rockabilly growl. Opting for a **Standells**-style three-chord pounder, it chugs along nicely, and Billy Wolf can't resist a little howl near the end just to make things interesting. And speaking of interesting, or maybe geeky, however you look at it, their song is exclusive to this platter, and not featured on their recent full-length, so there is truly ample reason to pick this puppy up.

Flipping over to Side B, we've got **Ladies Night** greased up and going ape-shit on "Natural Disaster," complete with reverb-drenched vocals and double-barrel guitar blasts. Not for the faint of ear, but good for the soul when you want to exact a little revenge on that annoying upstairs neighbour. Fans of the lo-fi, no-holds-barred approach to song writing should take note. Like the Pink Ladies are to the T-Birds, **Vancougar** is to Ladies Night. Their sugary pop stylings on " Mine First" round out the side and soothe the savage beast that came before them. Decidely quirky, but rife with melody, comparisons to early K Records acts like **Tiger Trap** spring to mind.

Potential upcoming releases for the dynamic duo include San Francisco's soul clan **Harold Ray Live In Concert** and a battle of the Montreal one-man-bands with **Skip Jensen** duking it out with **BBQ**. Also, a cross-country series of rock from nearly every province is in the works so the guys have their work cut out for them.

Those of you in the local hood should check out the inaugural La-Ti-Da Records launch Saturday Aug.6 at the Lamplighter with The Beladeans, Ladies Night and Raised By Wolves all causing a ruckus for your amusement.

A website is in the works, but if you want to get in touch, email la_ti_darecords@hotmail.com.

Strut Fret And Flick(er)

By Penelope Mulligan and Flick Harrison

Penelope:

The last time I went to Europe, an eight-month stay turned into eleven years. Now I'm going back for three months (no, really) and instead of shutting the column down, I've hired a sitter: Flick Harrison—writer, videographer, film-maker, politically rebellious, good with animals and children—is twitching with anticipation.

But first, our unanimous recommendation for this summer's anti-blockbuster movie: ***Top Spot*** *by U.K. artist Tracy Emin. The hour-long film manages to be many things—an engrossing narrative, a documentary-like interrogation, a moody hymn to adolescence, an arty montage, and a music video—and it shifts among them without ever letting you go. The whole thing hangs from the unfolding stories of six teenaged girls in the seaside town of Margate. As Emin was raped there at age 13, the work is autobiographical (in a composite sort of way), but you get the feeling that the girls are telling their own tales. Emin's camera loves them relentlessly but is never precious. Instead, it reminds you what it* smelled *like to be 16.*

Flick:

Thanks to Penelope for bringing me on board! *Top Spot* was indeed a great little video, crossing that ephemeral line between art-film and video-installation aesthetic. There were moments when I felt like I'd wandered into a gallery and was taking my sweet time absorbing a mesmerizing single shot of a bird, then something from the storyline would break back in and I'd remember I was at the cinema.

This film rode the line between documentary and fiction in many ways; at first, when we see a bunch of teenage girls being individually interrogated, conscious of the camera and slowly being forced to reveal embarrassing and compromising details of their lives ("We went to this lady's house and she made us do things, she said she'd tell that we were smoking if we told anyone"), it isn't clear what the situation is. Are they being interrogated by a fictional authority figure, in a fictional world? Are they being prodded by a nosy documentary-maker? And if so, are we to understand this as real doc or a fictional one? Or is the camera privy to a real interrogation by a real authority? And as Penelope pointed out, there is another layer of documentary as Emin's life-experience is mapped onto the whole drama.

Again, stylistically, there's nothing here that couldn't be produced by a BBC documentary crew: no big complicated mise-en-scene shots, but very stylish montages and some rather sordid details (the film's title comes from a british slang term, i.e. the penis hits the "top spot" when it goes so deep inside a girl she can feel it banging her cervix).

Top Spot is very beautiful, in all senses of the word. One could easily pass an hour staring into the innocent young face of a smartly-dressed schoolgirl, story or no. The intensity and occasional darkness of the narrative, in fact, increases the temptation to lose yourself in the visual pleasure, and, of course, makes a nice thematic counterpoint. One subplot about a girl who claims her lover is glamourous and French, when he's probably just a lame local delinquent, highlights the tension between naivety and youthful, indomitable hope. When she travels to Morrocco to meet him, reciting a romantic fantasy in her head, both these threads become more powerful and intriguing.

These screenings are on at 6pm on Pay-What-You-Can Thursdays at the Vancouver Art Gallery as part of an exhibition called ***Body: New Art from the UK*** which includes a documentary video about Emin's work. There's other great work there including creepy drawings by **Jake and Dinos Chapman**, who have taken images from Satan's own colouring book. There's some wickedly funny photography from **Sarah Lucas**, including a group of self-portraits that play on gender realities and stereotypes in the wittiest way I've seen lately.

Top Spot **screens at the Pacific Cinematheque on August 11 & 25 and September 8 at 6:00 pm.** ***Body: New British Art*** **is at the Vancouver Art Gallery until September 5.**

Textually Active

The Comics Go To Hell: A Visual History of the Devil in Comics
Fredrik Stromberg
Fantagraphics Books/Raincoast Books

Realistically, the images in any book that deals with an icon as widely rendered as the Devil can only be but the thinnest slice of the pie. That said, Fredrik Stromberg gives a fairly good cross-section of that slice, showing the breadth and depth of such images. He goes for a fairly wide sampling, including genres such as humorous strips, superheros dramas, underground comics, Christian religious tracts, and even some medieval images that Stromberg felt fit the basic definition of a comic—a series of images that tell a story. Depictions range from fairly innocuous and even silly Devils to the traditional evil monsters to corporate types dealing in souls as a commodity.

Stromberg has divided the book into nine main sections, including the earliest ideas of the Devil, moving through images and ideas of Hell, varieties of Devils, and Faust. It seems his ambitions are a little scattered, which is something one might expect from an anthology of such diverse images, and his results are scattered as well. It's a fun little book to peruse, but other than as a source of inspiration, it doesn't do much other than simply present a image on every left-hand page with an explanatory paragraph on the right. On the other hand, other than pointing out a fair number of spelling and grammatical mistakes, the worst thing I can say about it is "so what?" The best thing I can say is that much of the artwork in here is fabulous, and it points the direction to many more sources to explore.

Vampyra Draculea

The Lonely Planet Guide to Experimental Travel
Rachael Antony and Joël Henry
Lonely Planet Publications

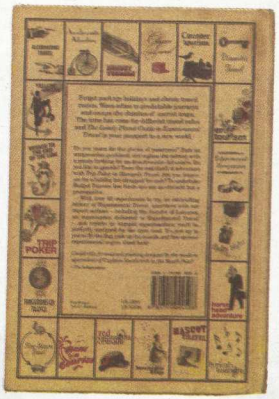
I really like to tell the story of the time when the car stalled, going the wrong way down a one-way street in Valencia, Spain, only to be met by oncoming headlights of a police car. When I think of my trip to Spain I remember that near-disaster more than I remember any of the paintings in the Prado or the architecture of the Alhambra; it was something that happened to us by accident, yet of our own accord, not an activity planned out or sanctioned by Lonely Planet or The Rough Guide to Spain.

The backpack-and-guidebook way in which we fling ourselves about the globe has become a standard trope of travel, and the Lonely Planet guide is the basis of this. When we were on this trip through Spain we used the Lonely Planet as a backup—our primary guide was written by a man named Rick Steves who runs a travel empire out of Seattle. Rick was the fourth person on our trip, constantly telling us where we ought to eat dinner and what things we should pay attention to at Parc Guell. Rick also knew all the secrets of the city, and gave us instructions like "Walk 20 paces down the road, turn right, push the top buzzer button by the green door, say 'dulces' and the nuns will let you in." So yeah, we ate some delicious nun candy, but only because Rick knew the way. And we kept meeting all these other people that Rick was slutting around with, taking them on the same dates he had taken us—it was easy and fun, sure, but it was the travel equivalent of dancing according to those numbered footprint charts.

The Lonely Planet Guide To Experimental Travel, created by Lonely Planet in conjunction with Latourex (Le LaboratoireDeTourisme Experimental, which is less of a laboratory and more of an art-event collective) is all about instilling the idea that travel does not have to be like this. This book, through its collection of 40 different travel experiments, offers some activities and experiments to try out in the world. The word "travel" is defined very loosely by writers Rachael Antony and Joël Henry (Joël is the founder of Latourex, not-so-incidentally) who use it to stand in for any sort of exploration of place, whether that place be an exotic European city or the back alleys of your own hometown.

The experiments draw from a variety of sources, and the book's lengthy introduction gives a good historical basis for the movements that have inspired the experimental travelers. From Conquistadors to Situationists to Fluxus to The Beats, the writers take careful note of the variety of forms that travel and exploration. Then, each travel activity is explained, and field reports are published. Many of the games are adapted from the projects and activities of these historical predecessors—such as the Exquisite Corpse Gad About (taken from the surrealist drawing game also called Exquisite Corpse, this experiment has each member of the travel party deciding on one aspect of the adventure without knowing what the others have chosen), Mascot Travel (the classic garden-gnome-tour), Slow-Return Travel (taking Marshall McLuhan's famous "the medium is the message" edict and applying it to transportation methods), or Taking A Line For A Walk (named after artist Paul Klee's description of what drawing is, this is where you draw a line or a shape on a map and then follow that route in the real world).

These games are all about structuring the unstructured and about setting yourself up for purely random encounters. Before you go out, you decide on a route or a plan or a protocol and that is it. Always turn left; wear a costume; visit a location that a guidebook suggests you avoid. The experiments in this book don't always sound like they will be fun, some seem overly simple while some sound rather difficult and tiring, but that's not wholly incongruous with travel. For every brilliant adventure there is twice as much waiting around in train stations and getting lost in bad neighbourhoods; what the Guide to Experimental Travel suggests is that the mundane can be really interesting if you are determined to make it so.



This book is not like other Lonely Planet books, and it's rather refreshing and exciting to know that the giant travel empire is still capable of doing unique and innovative things. And gladly, this book doesn't look like other Lonely Planet books either: it's beautiful. It's all full of line drawings, swirly flourishes, and pretty red spot-colour; having it in your bag makes you feel like you're ready for an adventure, and with the travel-projects offered up in this volume, you are.

Dory Kornfeld

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THE REELS from Halifax
THE FITS Patsy Klein and Veda Hille
RUTH MINNIKIN from Halifax

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CADAVER DOGS

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plus guests

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MOTORAMA
THE HUNTER COMITH
UBER SISSY

Tues. Aug 16 @ The Candy Bar
SHAPES AND SIZES (Victoria)
THE FEMINISTS
AWAY, RI'O! (Victoria)

Wed Aug 17 @ The Railway Club
PEOPLE VERSUS
plus guests

Fri. Aug 19 @ The Marine Club
OLD RELIABLE (from Edmonton)
RODNEY DeCROO & THE KILLERS

Fri. Aug 19 @ The Candy Bar
TRANSMITORS
THE PARALLELS
THE BADAMPS

Fri. Aug 20 @ The Candy Bar
GHETTOBLASTER
plus guests

Wed. Aug 24 @ The Candy Bar
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plus guests

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AARON GRANT
KEN BEATTIE

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FUN 100
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HARD CANDY
BELINDA BRUCE
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REMOTE KID from Calgary
GO GHETTO TIGER
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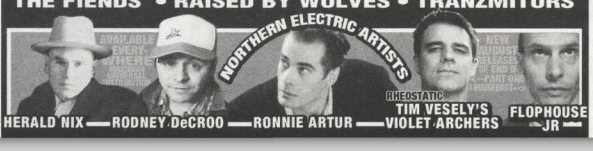


Geoff Berner's Improbable Mix Tape

Cut out this rectangle and put it in the case when you make the tape!

This month's Mix Tape was made for us by Vancouver's own klezmer superstar Geoff Berner. On his latest album, Whisky Rabbi, Berner asserts that boredom is ultimately responsible for all the world's evil. Anyone who's seen him play knows that he's battling on the side of all that is interesting and good, armed with an accordion, freely flowing liquor and a scathing sense of humour.

Currently, Mr. Berner is fighting evil on the European Front.

My idea for this tape is to excite you about the sometimes wonderful improbability of everything, and I will do this by telling you about some of the most improbable people I know. Being improbable these days generally makes one unfit for the pop charts, or for Supreme 36-Month Hipness, so you may have never heard of some of these musicians. Still, they all make wonderful strange good music that you should hear.

Di Naye Kapelye
"Hangu And Freylachs From Podoly"

Bob Cohen, the leader of Di Naye Kapelye, the only klezmer band that matters, is a New York Jew who lives in Budapest. He speaks Hungarian, Romanian, three dialects of Gypsy, Yiddish, Zulu, and Brooklynese. He's been studying the music of surviving klezmorim for 30 years, starting when he used to slip past the Romanian Securitat, smuggling penicillin into isolated mountainous regions. He's the only person left in the world who can get Wexler, the last Jewish fiddler in Romania, to play. How? Dirty jokes in Yiddish. He has a fascinating theory about the link between Little Orphan Annie and the 5 percent Nation of Islam.

Tagaq
"Ancestors"

Tanya Tagaq is from Cambridge Bay, Nunavut, where there are no trees, and school is closed only when temperatures reach -65 degrees. She's about five feet tall and can shoot, skin and carry an entire caribou on her back for five miles. Although she is extremely chaste, she has the foulest mouth of anyone I've ever met. People hear Tanya do her throat singing, and they are always immediately terrified and turned on. She now lives in Spain with her Basque boyfriend. Together, they have made the first Basque-Inuit baby. This track features her little pal, Bjork.

The Soft Rebels
"Enjoy Me Baby, I Am Sunshine"

Herjulv Arnkvaern is The Soft Rebels. He lives in Oslo and performs only occasionally, but records compulsively. He always dresses in an impeccable black suit with black shirt, and he only drinks red wine. He composes his songs in a "mental and emotional space" he creates for himself, called "The Pathosphere." His songs are pathetic, laughable, clever and heart-breaking, all at the same time.

Kathleen Yearwood
"Universal Incest"

Kathleen Yearwood is a woman who plays guitar and sings, but she has almost nothing in common with anyone else who does that. She is mind-destroying. In the 80s, she was kicked off the opening slot of Sarah McLachlan's tour because the audience found Sarah so boring afterward. Kathleen Yearwood is a genius. She lives in a shack in the woods three hours outside of Edmonton. On one of her European tours, she broke into the zoo in Amsterdam and set some of the animals free. She was also on tour in Bosnia when the war started there. Coincidence?

Origami Galaktika
"Sacred Lake, Holy Mountain"

Benny Braaten is the seven foot tall Viking leader of Origami Galaktika, one of a constellation of European bands that collaborate under the "origami" rubric. Those bands include Origami Arctica, Origami Romantica, and Origami Bratislava. Benny is probably the nicest man you will ever meet, despite the fact that he could easily rip your arms off. He listens to a lot of death metal and Sly and the Family Stone. I always stay at his house when I'm in Oslo. My friend Kris Demeanor had to turn this CD off once when he was alone in his apartment, because it was scaring him.

Carolyn Mark
"The Wine Song"

From Sicamous, BC, the lovely and talented Miss Carolyn Mark! It just doesn't make sense that one person could be this much fun. Carolyn is my hero.

Ford Pier
"My New Bar"

Ford Pier has perfect pitch, a seven octave vocal range, the ability to score a symphony orchestra, and he's the man Martin Tielli chose as lead guitarist for his band. He writes better songs than you, you just have to accept it. His last CD got five stars in the Globe and Mail. Can someone tell me why he's not world-famous and wealthy?

Diona Davies
"Drunk All Day"

Okay, well she's in my band, but listen: she's a direct descendant of Chief Sitting Bull. She can drive one of those huge yellow digger trucks. In fact, she can drive and fix anything with wheels on it. You bet she can handle firearms. Many girls have had their first inkling of bisexuality when they saw Diona play. She's on a first name basis with Billy Bragg and Willie Nelson. A Romanian Gypsy girl once made out with her on her husband's grave.

Carmaig de Forest
"Green Guitar"

He plays ukelele, solo. His songs are like Raymond Carver stories you can hum along to. He keeps getting discovered. Some examples: Discovered by the Ramones and asked to open for their first San Francisco show. Discovered by Alex Chilton, who came out of retirement to produce and play lead guitar on Carmaig's first album. Discovered by both the Violent Femmes and They Might Be Giants, who took him on tour with them, just so they could hear his songs every night. Discovered by the McGarrigle Sisters, who are pals of his. Discovered by Bob Wiseman, who produced his last released album, El Camino Real. Discovered most recently in the film Rock That Uke. Discover away, people.

Red Organ Serpent Sound
"In Search of Orgasmuz"

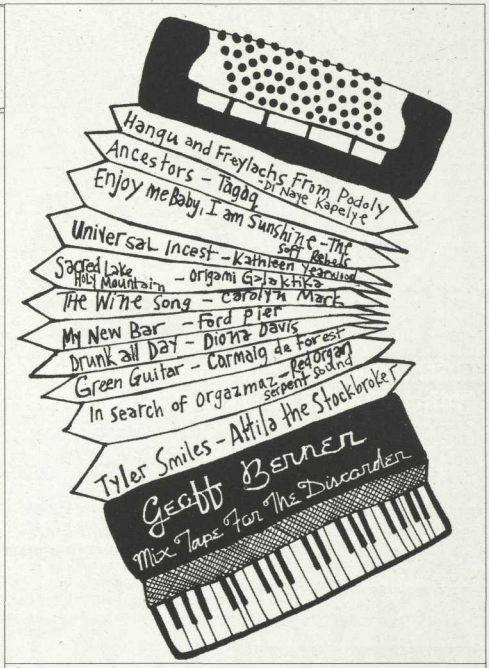
Seemingly from Derry, scene of Bloody Sunday, the event that started the Troubles, but really from outer space. The most dynamic and charismatic rock n' roll front man you will ever see.

Attila the Stockbroker
"Tyler Smiles"

Surreal punk-rant-anarcho-socialist mandola-violin-guitar-playing poet. Has made his living as a poet for the last 25 years. How probable is that? And he's from Sussex.

I realize now that I could have put more effort into describing the music. But I hate describing music.

Geoff Berner



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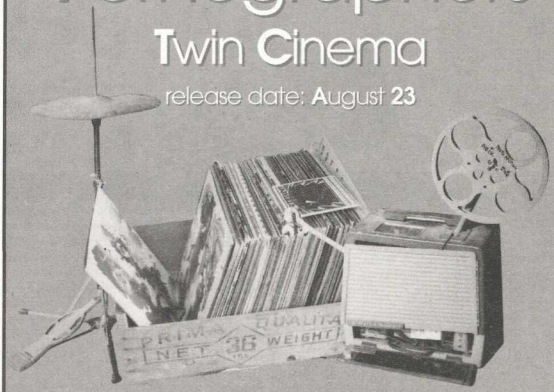
The New Pornographers

Twin Cinema

release date: August 23



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www.thenewpornographers.com

The New Pornographers' third album, Twin Cinema, is a giddy all-night conversation.... (Carl) Newman is a singing encyclopedia of power pop. He has identified, cultured, and cloned the moste buoyant elements of his favourite Squeeze, Raspberries, Supertramp, and Sparks records, and he's pretty pathological about making sure something unpredictable and catchy happens in a New Pornographers song very couple of seconds. – Spin

IMMACULATE MACHINE

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www.immaculatemachine.com

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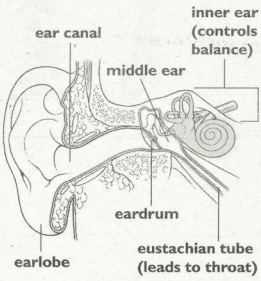
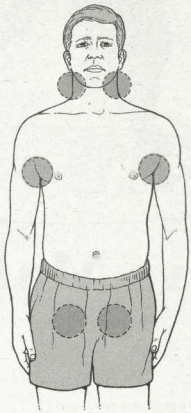
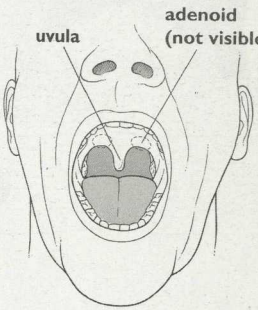






Eminem: Anatomy of Success

by Zach Goelman

This is an article about Eminem, but it is not a critique, a review, or an evaluation. The rapping Detroit sensation of four acclaimed solo albums has unquestionable lyrical talents, good looks, a team of market-savvy A&R reps, artistic photographers, music video directors, and the backing of major figures in hip hop. But none of this makes Eminem all that interesting. Right about now, any article analyzing Eminem points out the still-stunning fact that yes, he's White. But no, that doesn't make him interesting either. The secret of fame is a simple equation: Eminem just worked it out.

Until Eminem's beginnings as a rap icon, White performers were notably excluded from mainstream hip hop (exceptions of note include the Beastie Boys, who made a name for themselves early and kept the creativity up right through the 1990s, and Vanilla Ice, who got a hit single in *Teenage Mutant Ninja Turtles II: The Secret of the Ooze*, but flickered shortly after). White performers were held back because hip hop in the mid-1990s had calcified around an image that was exclusively Black. Throughout the decadent years of the 1990s, rap music was wrapped tightly around a new image of African-Americans. The image was glamorous, vainglorious, the evolution of the 1970s Blacksploitation pimp into one more suitable for the affluent 1990s: *Superfly* with a scratch, *Foxy Brown* with a hook, out with the afro and in with the cornrows, same old gold teeth and silver rims. The language had evolved further into a completely distinctive slang, and the music's image completely encompassed a race of Americans.

The image was so exclusively Black that Whites couldn't use it without parodying it. (Recall Offspring's "Pretty Fly for a White Guy.") In fact, the gap between Blacks using the image as "respectable" and Whites using the image as a parody grew so far apart that "Whites acting Black" became as recognisable a gimmick as Blacks acting... Black. Black people became closely associated with the hip hop image, notably the younger generation of African-Americans. This is largely due to White people's willingness to accept an image of Blacks as greedy, lusty, criminal, and vulgar, and since White Americans buy the most CDs and concert tickets, artists and record labels appealed to sell this demographic something that they would buy—both euphemistically and literally. This image was created, marketed and sold so successfully that the public stopped seeing rappers and gangstas as separate or unique from Black America, rather they became emblematically representative of Black America.

Along came Eminem, who had the talent and the drive but needed a market niche to establish a foothold in an industry that frowned on Whites seriously attempting to participate in hip hop. It was considered distasteful for Whites to degrade themselves to the level of Blacks, unless the goal was comedy and satire. When Blacks acted that way, it was called "Black." When White people acted that way, it was called "stupid." So we see where the social discrimination lies. Back to Marshall Mathers, he couldn't alienate his White majority market by attempting to seriously penetrate hip hop unless he created a new image for the White guy in the genre.

Eminem was then created for consumption, first with the *Slim Shady LP* and then truly jumping off with the *Marshall Mathers LP*. The Eminem image was intoxicating for White Americans. It was more than cash, money, cars and women; it was a narrative tale of a troubled young man, fatherless and abused by his mother, the unwed dad of a darling little girl named Hailie, violently estranged from his daughter's mom. Born into poverty with only his lyrical talents and large soulful blue eyes to work with, he fought past his demons and detractors to climb to fame. His destructive and self-destructive expressions were shocking, yet invoked pity and apology—the rhetoric of "it's not his fault, he's had a hard life"—while giving White people White they never realized they craved: the right to acceptably wear do-rags without being criticized for acting Black or stupid. This narrative worked amazingly well, culminating with the film *8 Mile*, making Eminem a household name.

The greatest thing about the Eminem Story is that it isn't a unique one. No matter that Eminem is now synonymous with this epic tale, it isn't new. It's only new for White people. A large number of Black hip hop artists come from broken homes and are single parents. Many of them were born into appalling poverty and disadvantage and faced incredible odds in achieving the fame they hold. But their stories aren't told, because they don't need to be told to sell records. White consumers accept Black hardship as part and parcel with the criminal, sexual and violent image they have of artists like DMX or Ja Rule. Who knows the names of Jay-Z's parents or his relationship with them? A better question would be: Who cares?

The summary: we take interest in hardship when it's White hardship, yet accept it without notice when it's endemic to the African American community. We allow Black artists to keep their degraded image because we aren't comfortable buying a more human image, but we expect more from White rappers to make it in the industry. Naturally, this means that Eminem sells millions of records, and The Roots sell less. What is admirable is the fact that Black artists accept losses in record sales in order to preserve their dignity and individuality, a choice that flies in the face of the greedy, criminal image of Blacks we have swallowed. Even when the path to riches seems well marked, we must encourage those artists that remain creative and true to themselves, those that recognize that superstars are ten-percent real, ninety-percent invented for the record deal.

Left column top to bottom: The Beastie Boys, Vanilla Ice, *Superfly*, *Foxy Brown*, The Offspring

Right column top to bottom: DMX, Ja Rule, Jay Z, The Roots, Eminem

CFUV vs Malkmus

by Sarah Buchanan

It is the last day of Stephen Malkmus' tour. He is in Vancouver to play a show and promote his new album, *Face The Truth*. And his promoter has hooked him up with an interview with some random college radio DJ in *Victoria*, of all places, which isn't even the fucking city he's playing in. He is very late due to being stopped at the border for God knows what, has not eaten dinner, and his bandmates are yelling at him to ditch the radio geek and eat Thai food. But he calls, of his own accord, and charms me out of my music snob exterior, so much so that I forget all of my questions and make up new ones. I was going to ask him to marry me, but I forgot that too. And I heard he's taken.

Sarah: How is Portland treating you? Are you seeing lots of live shows there?
Stephen Malkmus: Aaaah...about once a month. I saw Sleater-Kinney. That's a nice band.

Yeah. I saw them at the Commodore this summer. Some girl stumbled out of the crowd and passed out on a chair. Then the chair tipped over and she fell off. It was really funny.
Ha ha.

Okay, I want to talk a bit about your new album. I heard you recorded it in your basement. Did you go for a lo-fi approach?
Not particularly–I tried to make it sound as good as I could. I mixed it with Phil Eck, he's worked with The Shams and Built to Spill–we threw it together and it came out sounding pretty good. It was lo-fi in the sense of taking it back away from the man, the producer guys and stuff. That was good.

You are still working with Matador after all these years. How do you feel about the smaller label approach?
Great. It's as big a label as I would ever need. They can sell a half-million Interpol records can't be that small. When you're not on the corporate labels, you don't need a manager, or to be constantly buttering people up. It's nice.

You play a lot of different instruments on your new album–guitar, banjo, etc. Is there anything new you're learning now?
I've been trying to learn clarinet. It's quite difficult. I have a small clarinet that I only recently learned how to put together, actually–it's that hard!

Yeah, all those mouthpieces. I remember in band class there was this one kid who always had a moldy mouthpiece. Nobody wanted to sit next to him cause it smelled so bad.
Yeah, the mouthpieces do get corroded on the clarinet. They get kind of gummed up.

Do you have to get in there and clean it with weird chemical stuff?
No. I have aluminum floss. That works good.

Does it gross you out a little bit?
Well, the gunk you get in there is slightly repulsive.

Do you save it?
I save it. We smoke it.

Great! I've heard that's kind of like banana peels...you bake them in the oven and get all high.
Ha ha.

Well, back to being serious. You've been making music for a long time now. What kind of expectations does this create for you and your career?
There are a lot of preconceptions more than expectations. People have heard a lot of stuff, and when they think it's going to sound one way and when it doesn't, they tune out, or they think you've had enough time in the spotlight and it's time for you to go and wait in a corner and just be quiet.

One line caught me in your new album "Don't let reputation predecieve you." Is that referring to you personally?
No, it's more like if you're meeting people, you've got to not work on your projections, try to be secure and just see things for what they are. You can often trick yourself, you know, into being a hater or something. You can't do that in this life. Wait until you see people–you don't know what they're like until you talk to them.

You're right. I had a lot of expectations of you from your hair. Seeing your different hairstyles through the years.
I know it's really horrible now. It's way big. Like puffy.

I like it.
No, I think it's too puffy.

That's ok. Mine is puffy too. You've always had great indie rock hair, and I respect that.
Thanks. I probably defined it is some ways, not to brag.

That was bragging.
Yeah.

Do you think people would crap out on you had if you shaved your head?
I don't know; it worked for Fugazi.

I guess so. But you're not Fugazi. I'm going to throw words at you, Stephen, and you tell me the first thing that comes to your mind.
Ok.

Pirate
Product.

Elephant
Dead zookeeper.

Canada
Beer that smells.

Chesterfield
Garage rock.

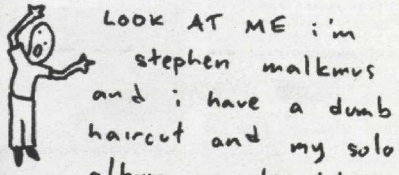
Asphalt
Aaaaah.....dead rat on the street got run over by a bus.

Concrete
Corporate rock

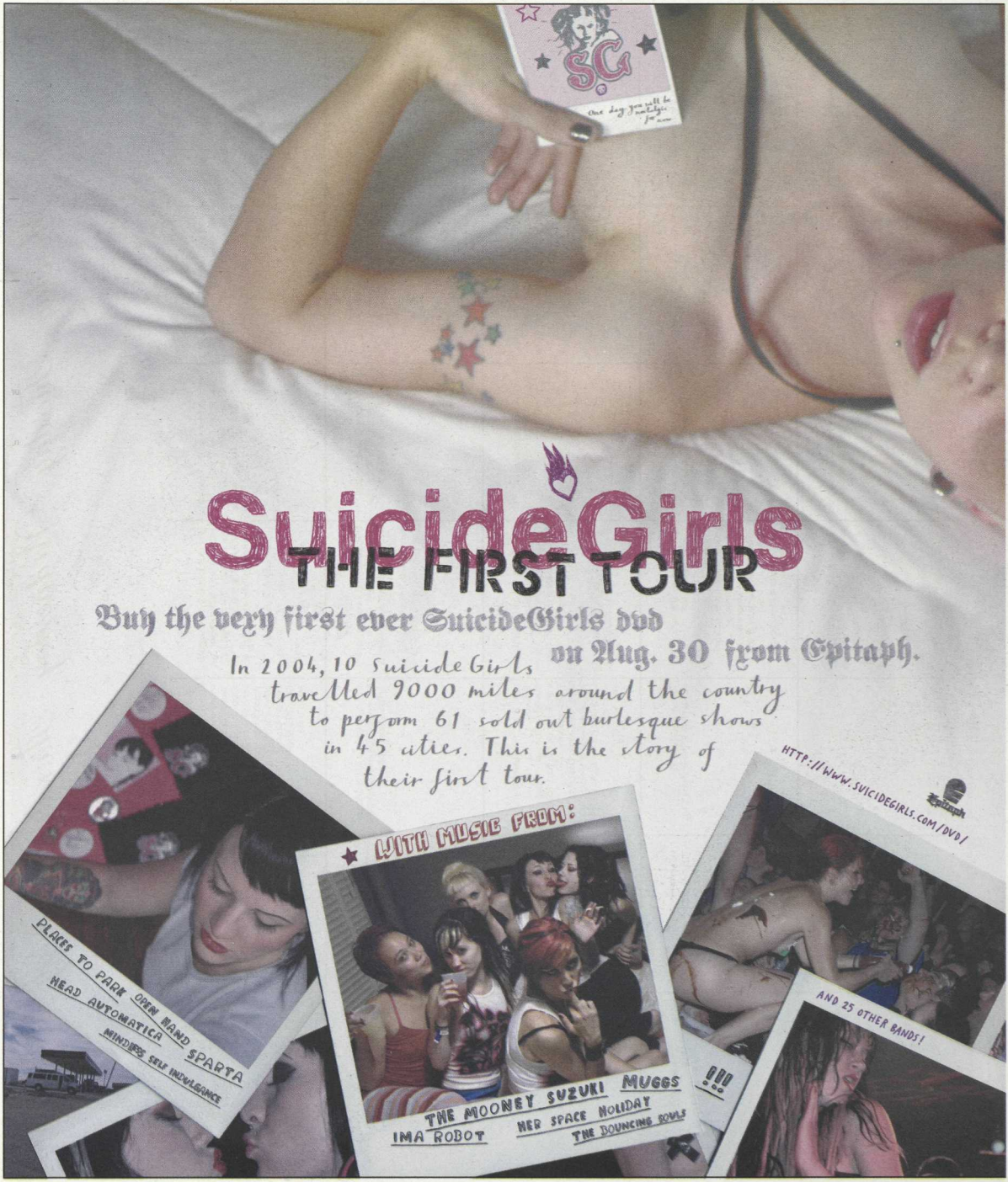
CFUV
Lesbian peace rallies.

Thanks a lot for talking with us, Stephen! I mean me. There's only me *(nervous laughter)*.
Right.

Sarah Buchanan hosts a show called Tiny Machines on the University of Victoria's CFUV 101.9fm . We asked for a transcription of her recent interview with Stephen Malkmus because no one at CiTR would ever sass this dude so bad.



Comic courtesy of www.toothpastefordinner.com.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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 Hard Rock Miners Singalong @ The Railway Club	2 Teenage Fanclub, The Rosebuds @ Red Room (The Drink) The Kickers, The Killer Whales, The Populars, Down the Lees @ Media Club	3 Mint Outdoor Concert: Duplexl, P:ano @ The Kits Showboat You say party, We say die!, Roll Gypsy Roll @ Pub 340 The Petunia-Billies, Run GMC @ Railway The Luckless @ Stanley Park	4 Readymade, Precious Fathers, Mowhawk Lodge, The Basement Sweets & DJ Doseone@ Media Club Bend Sinister, Cadeaux, Sean Wood & The Vancouver Vipers, Jahnny Wakeham @ Candy Bar Orange Orange, New World on Fire, ONSLAUGHT, Perlandera @ Mesa Luna	5 Aimee Mann @ Commodore The Adolescents @ Richards Constantines, Sloan, Foo Fighters @ Coliseum No-1 CD Release, w/ Woodhands, Calamalka @ Media Club Wax Mannequin, The Reels, The Fits, Ruth Minnikin @ Railway P:ano @ VPL Marpole Branch	6 Agnostic Mountain Gospel Choir, The Cape May, Corbin Murdoch, The Nautical Miles @ the Railway The Redscare, Rescue, Rio Bent, Rakshasa @ The Media Club
7 Under The Volcano @ Cates Park (N.Van) The Barn Owls, Rachelle Kostelyk, City of Glass @ The Railway Club	8 The White Stripes, The Greenhorns @ Orpheum	9 Ryan Adams @ Commodore Leak Heaven Circus @ The Russian Hall (until the 21st)	10 ElDorado, Mud River, Cadaver Dogs @ Railway Most Serene Republic @ Media Club Running with Scissors, Apnea, My Paranoia @ The Pic Pub	11 P:ano @ various VPL Branches Ben Rogers, Forumla, Sweetheart @ The Media Club	12 VSO Free Concert @ Deer Lake Park Cyclops Dreams - Zine Trade / Magic Show @ Access They Shoot Horses Don't They?, Ghost, Pink Noise @ Lamplighter Rock 'n' Roll Boat Cruise w/ The Spitfires, SpreadEagle, Red Hot Lovers, The Ugly Memorys, Untra Vixen Peep Show @ Plaza of Nations Marina Wizard of Oz, Mamazon @ Central City Brew Pub	13 The Seeds, The Fiends, Raised by Wolves, Transmitors @ WISE hall. Kid 606, Drop the Lime, Knifehandchop, Eats Tapes, Secret Mommy @ Lamplighter Good Medicine, The Stumblers Inn @ The Pic Pub; The Summerlad, Hot Little Rocket @ The Media Club
14 Removal, SNFU @ The Boot Pub (Whistler)	15 CKY, Fireball Ministry, The Knives @ Croatian Cultural Centre Kirsty Thirst, The Next T-Shirt @ The Railway Club	16 Sudden Silence, Unlearned, Freebase @ The Pic Pub	17 Skeletons & the girl faced boys, Fa She@ Butchershop People Versus @ Railway 1991 - The video for Smells Like Teen Spirit is filmed.	18 Kirsty Thirsk, The Next T-Shirt @ the Railway The Trews, The Art of Dying, The Left, Railycar, The Turn, Faber @ Commodore Sonic City, Marq DeSouza, Madisen, The Beige @ Media Club Chromeo, No No Spots @ Celebrities	19 Wildlights Lantern Festival @ Edgemont Village in North Vancouver Old Reliable, Rodney DeCroo & The Killers @ Marine Club Cadeaux, Immaculate Machine, You Say Party! We Say Die!, Sean Wesley Wood & the Vancouver Vipers @ The Asbalt Quo Vadis, Augury, Cradle to Grave @ The Brickyard	20 Dan Goldman, Great Aunt Ida, Peter la Grand & the Vigil@ Butchershop Mongoose CD release party w/ Big Tall Garden, The Feminists @ Pic Loverboy @ PNE
21 Death by Stereo @ Mesa Luna; Rosencrantz and Guildenstern Are Dead @ Bard on the Beach	22 Alaska, Dinosaur Jr @ Commodore Song Slam @ Cafe Deux Soleils Maximum RNR @ Pub 340	23 The New Black, Downland, Pete Trower @ The Railway Club	24 Run Chico Run, The Robot Ate Me @ Lamplighter Def Leppard, Tea Party @ Coliseum Shulyer Jansen, Aaron Grant, Ken Beattie @ Railway The Impossible Machine, Art of the State, Skookum @ The Brickyard Mock Funeral @ Mesa Luna	25 Sekoya @ Ginger 62 Moka Only @ The Railway Club	26 Parlour Steps CD release party w/ Motion Soundtrack + Neins Circa @ Railway Life against death, The Video Dead, Kersey, Open Fire @ The Asbalt	27 Rejelko, Magnetic Ring, Half-Beard @ Butchershop Minus the Bear @ Media Club Vancouver Zombie Walk @ VAG (4pm) Frog Eyes, Bonaparte, Blackovar @ The Lamplighter
28 Happy Birthday Robert Hoyzer	29 Brian Wilson @ Queen E.	30 Hella, Killer Whales @ Lamplighter Garbage @ The Commodore Ballroom	31 Remote Kid, Go Ghetto Tiger @ Railway			

Photo by Dory Kornfeld, taken at Shipwreck Day, Saturday July 16th, 2005, Anacortes, Washington

August
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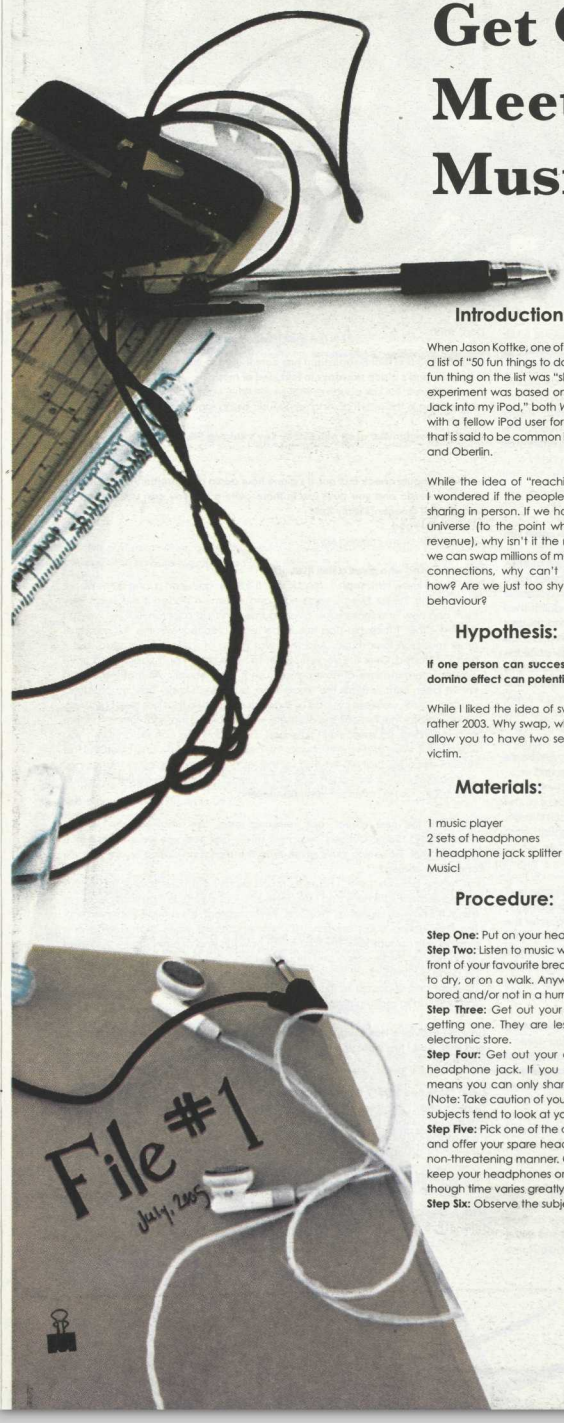
Epitaph

Get Off The Internet, I'll Meet You In The Street: Music Sharing Offline



Experiment Conducted by Michelle Chua

Introduction:

When Jason Kottke, one of the web's most well known bloggers, compiled a list of "50 fun things to do with your iPod" in May of this year, the eighth fun thing on the list was "share your music with complete strangers." This experiment was based on a 2003 *Wired* magazine article "Feel Free to Jack into my iPod," both *Wired* and Kottke suggested trading iPod jacks with a fellow iPod user for short (30-second) periods of time, a practice that is said to be common in smaller college communities like Cambridge and Oberlin.

While the idea of "reaching out and jacking someone" intrigued me, I wondered if the people of our fair city would respond well to music sharing in person. If we have the capacity to share music in the digital universe (to the point where corporations are claiming billions in lost revenue), why isn't it the norm in the public spaces of everyday life? If we can swap millions of musical bytes with as many strangers over virtual connections, why can't we do it face-to-face? Have we forgotten how? Are we just too shy? Or are we waiting for a revolution in social behaviour?

Hypothesis:

If one person can successfully share music with many people, then a domino effect can potentially occur.

While I liked the idea of swapping headphone jacks, the idea seemed rather 2003. Why swap, when you can share? Headphone jack splitters allow you to have two sets of headphones—one for you, one for your victim.

Materials:

1 music player
2 sets of headphones
1 headphone jack splitter
Music!

Procedure:

Step One: Put on your headphones and get out of the house.
Step Two: Listen to music while you're waiting for a bus, on the skytrain, in front of your favourite breakfast diner, in the park, waiting for your clothes to dry, or on a walk. Anywhere you can find potential subjects that are bored and/or not in a hurry.
Step Three: Get out your headphone jack splitter. No excuses for not getting one. They are less than $10 and you can find them at any electronic store.
Step Four: Get out your other headphones and plug them into your headphone jack. If you don't have another pair, that's okay, it just means you can only share with subjects who already have their own. (Note: Take caution if you do this step while you're on the bus, potential subjects tend to look at you curiously.)
Step Five: Pick one of the curious ones. Make eye contact, smile politely, and offer your spare headphones to them (or indicate the splitter) in a non-threatening manner. Generally, you don't even have to speak. Just keep your headphones on and your music playing. They'll get the idea, though time varies greatly with each individual subject.
Step Six: Observe the subject's reaction. Record and/or photograph.

Data:

Total number of subjects approached: 39 over 5 days, 4 bus routes, 1 restaurant, and the entire Expo Line Skytrain route except Waterfront station.
For the following, please note that some subjects fall into more than one category.
Number of people who:
Thought I was selling something: 3 (8%)
Liked the music: 21 (54%)
Didn't like the music: 2 (5%)
Were ambivalent: 8 (21%)
Share similar musical tastes: 5 (13%)
Didn't like the headphones: 3 (8%)
Were really supportive of the idea: 12 (31%)
Declined: 4 (10%)
Asked for my number: 1.5 (3%)

Observations:

If a potential subject appears rather misanthropic, do not disturb them. Your subject will listen longer if you attempt to accommodate them. Ask them what type of music they enjoy and select accordingly from your collection.

If your subject has a music player, try listening to their music as well. This works well if nothing you have appeals to your subject.

Some subjects will ask what you're doing, being such a Carebear. Are you sure you aren't selling something? Just smile. Or tell them you're writing an article.

Some get rather talkative. You can choose to converse with your subject or you may divert their attention by quickly handing them your music player and allowing them to play with the apparatus.

Conclusion:

Over the course of my experiment, I met a saxophone player, an opera singer, a physicist, an airplane pilot from Chile, an engineering student from India, a VFS student from Ireland, a tourist from Winnipeg, and a mom whose teenage daughters both had iPods. We listened to (among others) Eddie Lockjaw Davis, Taking Back Sunday, The Postal Service, The Trews, Wu Tang Clan, Mates of State, M.I.A., The Decemberists, Iron & Wine, and The Weekend. Everyone I met was unpredictable, interesting, different. We might not have spoken the same languages or appreciated each others' footwear, but we could still enjoy the same music.

The other great effect of the "experiment" was cheering up people I didn't know and would probably never see again. They would sit down on the bus or train, looking tired after working all day, nod slightly, surprised at the headphone offering, and be smiling, talking, and tapping their feet by the time it was all over.

Do you remember the last time you made a complete stranger smile? No? The next time you're waiting for your bus or a table (or that revolution in social behaviour), consider looking across at that other bored person, smiling, and handing them your headphones.

NEGATIVLAND

By Luke Meat and Bleek

Asking Bleek and Luke Meat if they want to interview Negativland is like asking two Republicans if they want to interview Christ. Negativland has been an influence on these two since they could hear and think at the same time. Negativland are the cornerstone of modern cut-up, plunderphonic and culture jamming audio and no stranger to lawsuits and controversy. This interview was conducted live on CiTR's "Exquisite Corpse" and "ANoiZE" shows which Bleek and Luke dubbed "Exquisite Noize" for this special event. The following is just a tidbit of the one hour interview, you can hear it in its entirety at http://bleek.sensoryresearch.com.

Luke: Can you just state your name and your occupation please?
Don: I am Don Joyce, I'm in Negativland. No "e" in the middle.

Luke: You joined Negativland after the project started. How did you meet the guys and how did the whole thing emerge?
Don: I actually met them through a radio show. I was doing a show first at KPFA in Berkeley, a non-commercial station. I was doing a weekly show there and a friend of theirs brought them up to the show...I actually invited them to come up and play on the show, I wasn't even sure what they did at this point. They came in with all this equipment! Now, I didn't think of this, and I was in radio, and they're not and they did; they came in with keyboards and samplers and tape machines, cassettes and all this stuff and we did a spontaneous mix of all this material from the station. It worked so good and was so much fun, it was kind of a revelation to me about what radio could be. I invited them back the next week and then the next week and the next week...we started doing it every week and "Over the Edge" became a Negativland show. Shortly after that they were working on records, and I joined in and became a member.

Luke: What were you guys listening to back in those days? Like on your radio show—what were you playing? Were you playing actual cutting edge stuff or....
Don: Well this was '81 and I was at that point I was...I was always a weird DJ. I was always mixing things up. I had no sort of genre favourites or focus to the thing. I would do little theme sets with a bunch of songs from maybe different genres about the same thing. But I would play records all the way through, from beginning to end. I had no idea that you could stop them in the middle.

Bleek: I was wondering what artists you're listening to these days.
Don: You know what, I hate this question because any time somebody asks me I don't seem to be listening to anything. I think 'oh my god, this is embarrassing'.... I do listen to music, and I buy a hell of a lot of music, but I found that over the years that my work in Negativland and particularly on the radio show is [the source of] my need for music, and I really buy stuff for that purpose. Everything is purposed. I hardly buy anything I would consider for fun or my own enjoyment. So I have mixed feelings about music, I actually think it's dead, but that's a long story.

Luke: Are you a member or a fan of Soulseek or any other of the file sharing software that's out there?
Don: No, you know I'm not into it myself.... I have no downloaded collection of music and I don't know why, maybe it's just my age. I can see it, I appreciate it, we approve of it! But it's sort of not my hobby. It seems to me, you know, my experience is that it's a young people's thing.

Bleek: It's a theme throughout the new album, though.
Don: Yeah. It's definitely an issue in music, and the internet and in technology. It's a big issue that I'm very much aware of and very interested in but I'm not a downloader of music myself.

Luke: Now that downloading is, I don't wanna say more acceptable or whatnot, but does its prevalence sort of make Negativland not as...rebellious as they were, say, in the 80s? I mean, are more people in tune to stealing stuff and doing the anti-copyright stuff? Are you a fan of the mash-ups and stuff like Go Home Productions?
Don: Yeah.

Luke: Do you feel that Negativland has contributed to that somehow? And where is Negativland's place nowdays in that kind of music?
Don: Yeah well, we ask ourselves that all the time. I am a close follower of what's happening in this realm of sorta new music being made out of old music.

Luke: Are you familiar at all with Strictly Kev's Raiding the 20th Century?
Don: No.

Luke: You should check that out, it's a one hour audio documentary on the history of cut-up music and you guys are in there quite a bit. You can get that on his website, just Google "Strictly Kev.
Bleek: Or DJ Food.
Don: Oh, He's from England right?

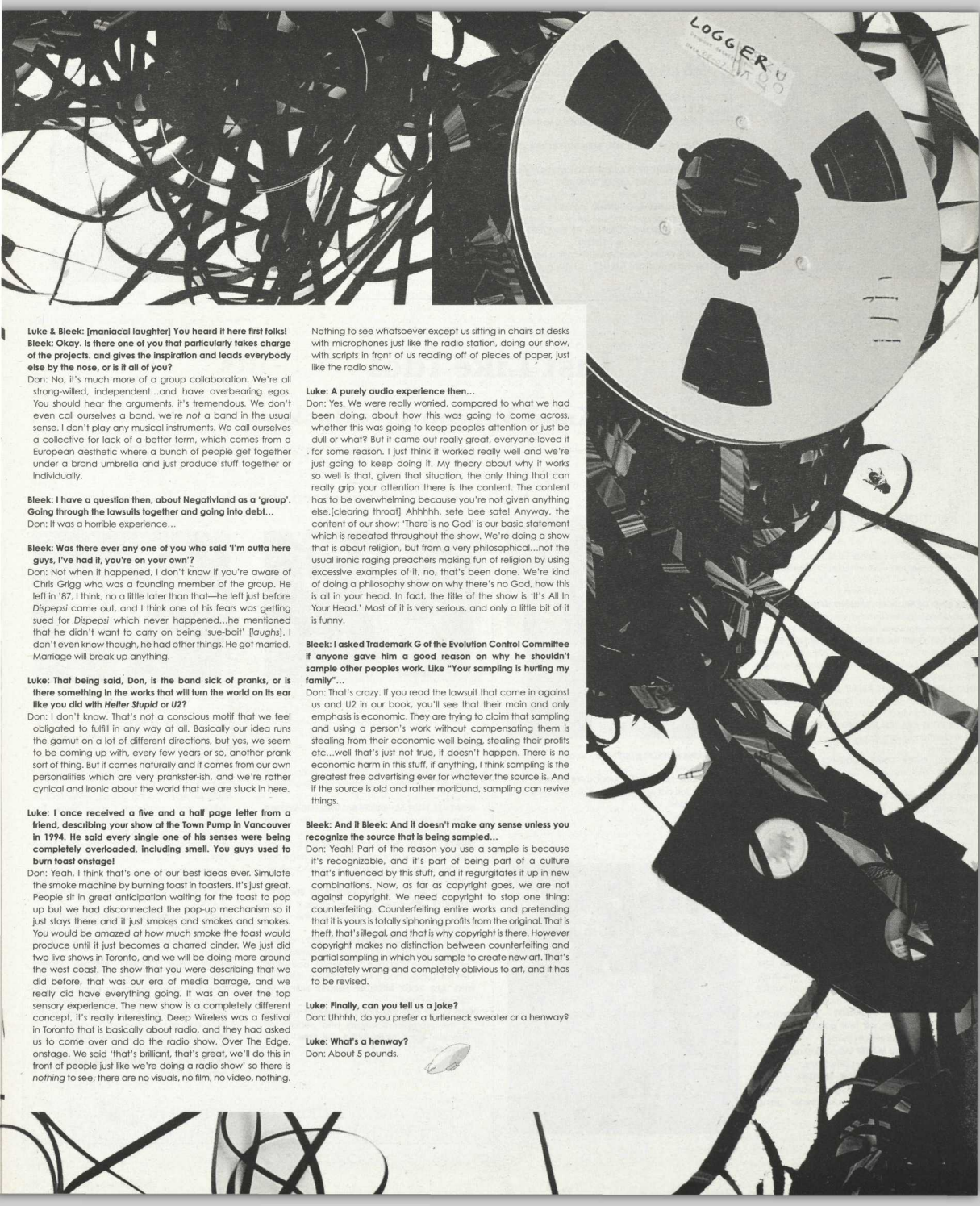
Bleek: ".... And who gives a shit!"[Laughs]
Don: Yeah I know him. Yeah, I don't know. It's been going on a long time. We've been doing this for twenty years now and when we started it did seem very fresh and new and remarkably avant-garde. And just a lot fun. But we weren't the first either, I think hip hop has to be really credited with the first usage of other musics in their music. And that was going on before we started, but it had just started. Over the years it seems to have grown and spread and have different permutations of how people use it aesthetically. All that's fine, and we've been right in there the whole time, but I don't know how much effect we had. I think we were just part of a general aesthetic that has been growing, which is pretty much a collage aesthetic with recorded material. Once it's there as a recording, it's solidified in time and space and you can do anything you want with it. Well, that wasn't always the case with music. It's only been the last several decades that we've had all the recording and sampling technology and naturally I think that artists look at it in creative ways and see the potentials and among those potentials are...uh, stealing.

Luke: With the new album, one amazing thing, like what we saw in (the documentary) "Sonic Outlaws" was your studio and how you were using 2 inch tape and stuff. Have you guys given in to the digital revolution or are you still completely analog?
Don: We're actually both. I have so much archived on reel-to-reel tapes that the equipment's still here and I still delve into it and stuff, but basically to make things it's now all digital, all Pro Tools. Which is great, it's a huge improvement! The time saving is just amazing! It's whole different world than cutting and pasting with razor blades. The fact is that now this kind of technique which used to be difficult and esoteric and required reel-to-reel tape equipment now can be done by anybody at home, sitting in his bedroom at his computer. So it is a different kind of access to this whole aesthetic and that's a big reason why it's spreading in so many places.

Luke: Negativland has always had kind of their own little "in" jokes on the records and stuff. And I just want you to clarify a couple of things.
Don: Yeah.

Luke: "Sete Bee Sate"? What does it mean?
Don: Ah geez, I don't know if I'm supposed to say anything because if I do it'll take all the fun out of it. Once you know you'll never think about it again *[laughs]*. This is a made-up word by the Weatherman who is real good at making up words. It's sort of an obsession of his, making up words and phrases, crazy stuff that comes into his head referring to something real though you'd never guess what it is. But "Sete Bee Sate"—I will tell you what that means. This is an exclusive!

Luke & Bleek: Alright! Da-da-da-daaaah!!!!
Don: Alright, "Sete Bee Sate" refers to the material produced by masturbation. How do you like that?



Luke & Bleek: [maniacal laughter] You heard it here first folks! Bleek: Okay. Is there one of you that particularly takes charge of the projects, and gives the inspiration and leads everybody else by the nose, or is it all of you?

Don: No, it's much more of a group collaboration. We're all strong-willed, independent...and have overbearing egos. You should hear the arguments, it's tremendous. We don't even call ourselves a band, we're *not* a band in the usual sense. I don't play any musical instruments. We call ourselves a collective for lack of a better term, which comes from a European aesthetic where a bunch of people get together under a brand umbrella and just produce stuff together or individually.

Bleek: I have a question then, about Negativland as a 'group'. Going through the lawsuits together and going into debt...

Don: It was a horrible experience...

Bleek: Was there ever any one of you who said 'I'm outta here guys, I've had it, you're on your own'?

Don: Not when it happened, I don't know if you're aware of Chris Grigg who was a founding member of the group. He left in '87, I think, no a little later than that—he left just before *Dispepsi* came out, and I think one of his fears was getting sued for *Dispepsi* which never happened...he mentioned that he didn't want to carry on being 'sue-bait' [*laughs*]. I don't even know though, he had other things. He got married. Marriage will break up anything.

Luke: That being said, Don, is the band sick of pranks, or is there something in the works that will turn the world on its ear like you did with *Helter Stupid* or *U2*?

Don: I don't know. That's not a conscious motif that we feel obligated to fulfill in any way at all. Basically our idea runs the gamut on a lot of different directions, but yes, we seem to be coming up with, every few years or so, another prank sort of thing. But it comes naturally and it comes from our own personalities which are very prankster-ish, and we're rather cynical and ironic about the world that we are stuck in here.

Luke: I once received a five and a half page letter from a friend, describing your show at the Town Pump in Vancouver in 1994. He said every single one of his senses were being completely overloaded, including smell. You guys used to burn toast onstage!

Don: Yeah, I think that's one of our best ideas ever. Simulate the smoke machine by burning toast in toasters. It's just great. People sit in great anticipation waiting for the toast to pop up but we had disconnected the pop-up mechanism so it just stays there and it just smokes and smokes and smokes. You would be amazed at how much smoke the toast would produce until it just becomes a charred cinder. We just did two live shows in Toronto, and we will be doing more around the west coast. The show that you were describing that we did before, that was our era of media barrage, and we really did have everything going. It was an over the top sensory experience. The new show is a completely different concept, it's really interesting. Deep Wireless was a festival in Toronto that is basically about radio, and they had asked us to come over and do the radio show, Over The Edge, onstage. We said 'that's brilliant, that's great, we'll do this in front of people just like we're doing a radio show' so there is *nothing* to see, there are no visuals, no film, no video, nothing. Nothing to see whatsoever except us sitting in chairs at desks with microphones just like the radio station, doing our show, with scripts in front of us reading off of pieces of paper, just like the radio show.

Luke: A purely audio experience then...

Don: Yes. We were really worried, compared to what we had been doing, about how this was going to come across, whether this was going to keep peoples attention or just be dull or what? But it came out really great, everyone loved it for some reason. I just think it worked really well and we're just going to keep doing it. My theory about why it works so well is that, given that situation, the only thing that can really grip your attention there is the content. The content has to be overwhelming because you're not given anything else.[clearing throat] Ahhhhh, sete bee sate! Anyway, the content of our show: 'There is no God' is our basic statement which is repeated throughout the show. We're doing a show that is about religion, but from a very philosophical...not the usual ironic raging preachers making fun of religion by using excessive examples of it, no, that's been done. We're kind of doing a philosophy show on why there's no God, how this is all in your head. In fact, the title of the show is 'It's All In Your Head.' Most of it is very serious, and only a little bit of it is funny.

Bleek: I asked Trademark G of the Evolution Control Committee if anyone gave him a good reason on why he shouldn't sample other peoples work. Like "Your sampling is hurting my family"...

Don: That's crazy. If you read the lawsuit that came in against us and U2 in our book, you'll see that their main and only emphasis is economic. They are trying to claim that sampling and using a person's work without compensating them is stealing from their economic well being, stealing their profits etc...well that's just not true, it doesn't happen. There is no economic harm in this stuff, if anything, I think sampling is the greatest free advertising ever for whatever the source is. And if the source is old and rather moribund, sampling can revive things.

Bleek: And it Bleek: And it doesn't make any sense unless you recognize the source that is being sampled...

Don: Yeah! Part of the reason you use a sample is because it's recognizable, and it's part of being part of a culture that's influenced by this stuff, and it regurgitates it up in new combinations. Now, as far as copyright goes, we are not against copyright. We need copyright to stop one thing: counterfeiting. Counterfeiting entire works and pretending that it is yours is totally siphoning profits from the original. That is theft, that's illegal, and that is why copyright is there. However copyright makes no distinction between counterfeiting and partial sampling in which you sample to create new art. That's completely wrong and completely oblivious to art, and it has to be revised.

Luke: Finally, can you tell us a joke?

Don: Uhhhh, do you prefer a turtleneck sweater or a henway?

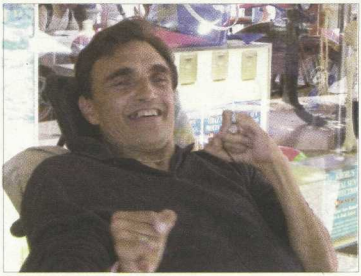
Luke: What's a henway?

Don: About 5 pounds.

Ken Michael

AGE: Almost 50
MUSICAL ACT: Essential, a must see. I take every song to the "idol." Just like on "idol" I respect the first two thirds, but make the final third my own.

HOW MANY YEARS HAVE YOU BEEN BUSKING? I've been entertaining since I was ten.
WHAT"S YOUR FAVOURITE BUSKING LOCATION? Robson Street.
WHAT'S THE BEST THING ABOUT BUSKING? I feel like I'm full of purpose, like I have something to live for.
GREATEST CELEBRITY ENCOUNTER: Being in *Paycheck* with Ben Affleck and Uma Thurman—my pay cheque fell on the ground but I got it.
CAN YOU OFFER SOME AUDIENCE TIP ETIQUETTE ADVICE? At least 25 or 50 cents, and later bump it to 75 cents.
WHAT'S YOUR WORST PUBLIC HABIT? Pouring water all over my head.
WHO ARE YOUR MUSICAL HEROS? Elton John, Gino Vanelli.



Just Like Idol

Getting to Know Vancouver's Buskers

Interviews and photos by Rob Brownridge

Rachael Maria Dillman

AGE: Seventeen.
MUSICAL ACT: I sing classical music, jazz and show tunes, all a capella with no music or amplification, just my voice.

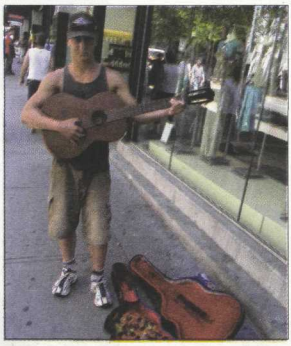
WHAT KIND OF MUSICAL TRAINING HAVE YOU HAD? I started singing when I was seven years old. I sang in my parish every week; now I sing in a cathedral.
HOW MANY YEARS HAVE YOU BEEN BUSKING? The first time was when I was twelve years old. I stopped for a while, then I started again when I was old enough to do it without my mom!
WHAT'S THE BEST THING ABOUT BUSKING? It's great training in front of crowds. Once you become a busker you can perform anywhere.
WHAT'S YOUR CRAZIEST BUSKING STORY? I ended up on a German tourism show that was taping here in Vancouver.
CAN YOU OFFER SOME AUDIENCE TIP ETIQUETTE ADVICE? The minimum for me is to just be respectful.
WHAT'S THE HARDEST THING ABOUT BUSKING? It can get pretty noisy, but that helps me learn to project my voice.

WHO IS YOUR MUSICAL HERO? Frank Sinatra. I love "Fly Me To The Moon."
WHO IS YOUR FAVOURITE VANCOUVER BUSKER? The guy in the top hat who sings Venetian music here on Granville Island.

Jérémie Côté-Poirier

AGE: 20
MUSICAL ACT: I play by the side of the road for my own fun and to entertain the people.

HOW MANY YEARS HAVE YOU BEEN BUSKING? I live in Quebec and have been in Vancouver four days. I have only been performing for two days. I do it to get practice with an audience, not for money. But it's still cool that I made $40.
WHAT'S THE KEY TO BUSKING? You have to look good. People will feel good if you look comfortable and entertain them.
HOW MUCH DO YOU MAKE? About $10 an hour.
WHO IS YOUR HERO? Richard Desjardins.
WHO IS THE BEST VANCOUVER BUSKER? I saw a violinist who was very good and cute. Other than that it's only old drunks going aaahhhahahheeuuhhrrr.
BOXERS OR BRIEFS? Nothing.



Patrick Earnst

AGE: Twenty-something.
HOME TOWN: Whitehorse, Yukon.
MUSICAL ACT: "Paddy Whack" consists of ten members, with two to six performing at a time.

WHAT ARE YOUR FAVOURITE BUSKING LOCATIONS? Triangle Square on Granville Island. Also English Bay and Kits Beach.
WHAT'S THE BEST THING ABOUT BUSKING? We get kids involved by dragging them up on stage and getting them to play the egg shakers, cowbells, maracas etc. It's a lot of fun.
CAN YOU OFFER SOME AUDIENCE TIP ETIQUETTE ADVICE? Whatever you can afford; if you're going to appreciate our music then give something.
WHAT'S YOUR CRAZIEST BUSKING STORY? I had two strings break on my four-string violin while I was playing. I had to fix it like I was in bike race with a flat tire. Luckily I had a string putter-on assistant.
WHO ARE YOUR MUSICAL HEROS? NOFX; Mr. Django Reinhart.
WHO IS THE BEST VANCOUVER BUSKER? The four or five professional buskers who perform on Granville Island year round, full time. That's impressive.

Diego Zaragoza

AGE: Twenty-something.
HOME TOWN: All over: Mexico, Swahili, and Pat says I'm from Cuba. He gives me a different last name every time we play.
MUSICAL ACT: "Paddy Whack" may feature fiddle, violin, marimba, Congo drums, live dance, jugglers, guitar and stand up bass. We do gypsy swing, bee-bop, Latin jazz, Celtic fiddle rock, old time fiddle and Afro Cuban jazz.

WHAT ARE YOUR FAVOURITE BUSKING LOCATIONS? Santiago, Cuba, or outside the V.A.G.
HOW'S THE GRANVILLE ISLAND CROWD? Really good. We make good money, but you have to let people know we're not paid by Granville Island.
WHAT'S YOUR CRAZIEST BUSKING STORY? Yesterday a seven year old came up and stole the show. He started break dancing, going crazy and hyperventilating. He was so amazing that we just had to stop playing. He got a standing ovation from the crowd.
WHO ARE YOUR MUSICAL HEROS? Esa Contractor; Mr. Professional.
WHO IS THE BEST VANCOUVER BUSKER? The band "Mother."

Under Review

Electric Frankenstein
Burn Bright, Burn Fast
(TKO Records)

Hey look...another EF record...great...how many is that now? I've lost count. Well let's see, cool Frankenstein artwork on the cover, check. Songs in the key of RAWK, check. Eclectic choice of covers, check. Honestly, if you're not hip to these New Jersey monsters yet, then let me suggest this record to you, because the formula is basically the same from one album to the next. Not that that's a bad thing mind you, but you just got to wonder some times, when is it gonna end? Please don't become Electric Frankenstein INC. 'cuz then I'll have to buy stocks and see you playing Live Aid 25 or some shit. Stick to the motto of this record and I think you'll do just fine.

Bryce Dunn

Daniel Lanois
Belladonna
(Anti-)

I've always been a fan of Daniel Lanois, and not because he produced **U2**, or **Bob Dylan**, or Peter Gabriel, or what ever other production credit one can think of. I'm talking about his own music. Although he is not in my top ten of all time or anything, I do owe him a debt of gratitude for being one of a number of musicians who, early on, helped me to realize that the artists who deserve my ears are those who are inspired and care about the music they are making.

There are no words on *Belladonna*: voices are sporadically present on the album, but it's mostly an ethereal, textural affair, that invites you along rather than distances itself from you. Many of the songs evoke the arid landscapes of the American southwest. So, naturally, much of the focus rests on Lanois' sublime pedal steel. Right from the beginning, we get "Two Worlds", with hazy, layered guitar effects which break apart every so often to reveal its soft, pretty steel guitar counterpart, and "Desert Rose" with guitar that sparkles and glistens. The album is varied, though. There is the Mexican-flavoured "Agave," complete with trumpets and a Mariachi-type snare march; the reggae-styled "Frozen," an upbeat change from a mostly relaxed, downtempo record; or the **Eno**-like "Telco" and closer "Todos Santos" (unsurprising, as the two have worked closely over the years).

At 53, Daniel Lanois still makes his own music out of inspiration. That alone is reason enough to keep listening.

Robert Ferdman

Hair Police
Constantly Terrified
(Troubleman Unlimited)

Beetles are crawling out of your mouth, ants out of your nostrils. Your ear canals are filled with buzzing, stinging wasps, and your head is a bomb made of shattered glass. You try to scream, but you have no voice. You can't see. You can't feel your body. You are surrounded by a total void. Sucking, malevolent, all-encompassing darkness. You are listening to Hair Police. You can vaguely make out the tortured ghosts of instruments in the fetid mist that is *Constantly Terrified*--guitar, bass, drums, oscillators and tapes—but there's no rock action here. Hair Police blow past noise, punk, metal, and improv jazz (though **Wolf Eyes**' John Olson lends a wicked saxophone skronk to the 13-minute title track) and end up in an anti-landscape of trauma, fever, and terror. It's total violation. No songs, no beat, no groove, not even hate. Just the buzzing, wasps-in-your-ear horror of all-consuming futility. As the blurb on their website states, "CT isn't cool, isn't fun, isn't entertainment." Rather, it's like the aural equivalent of a workout video for nihilists. Face your fear. Listen to Hair Police. They will make an *übermensch* of you.

Saelan Twerdy

Innocence Mission
Now the Day is Over
(Badman)

I know what you're thinking. The Innocence Mission are really wicked musicians and songwriters, but... a covers album of classic and honourary lullabies? Honestly, how good could it be? Well, despite the somewhat unfortunate clumping of all the cheesiest and best known songs right at the start of the album, *Now the Day* is close to perfect for what it's trying to attain. Few people could come closer to creating the rustic atmosphere that the Innocence Mission do, and as if that wasn't already enough, when purchasing a copy of the album you're given a rare moral boost of supporting children in need. If **Duplex**'s new "Ablum" is the perfect party album for indie families looking for a party, this should soon fill in the spot for best bed-time listening for parents and children alike.

Soren Bros.

The Makers
Everybody Rise!
(Kill Rock Stars)

Greetings brethren and sistern, gather round as we celebrate the glory of rock and roll from the depths of the soul, The Makers! Rejoice and revel in the new supersonic sound assaulting your senses, bigger and bolder than ever! The sound of sex, power and wisdom awaits you! Welcome with open arms the rebirth of Timothy Killingsworth, a Maker once more! Behold the majesty of Aaron Saye, drummer of unmerciful power! Marvel at the guitar prowess of Jamie Frost and the mystery of Don Virgo, as he conjures sounds that only the lower depths could create! Can I get an amen? Run with me tonight, my children, the tiger of the night, Michael Maker, is awake and hungry and hunting for ordinary human love! We can give it to him, just believe and you're as good as gold! Hallelujah! Now everyone get on your feet, 'cuz I know you can take the heat, and feel the thorn in your side being pulled out, crushed under those Cuban heels and let the music take control! It's just a matter of degrees! Everybody rise! Everybody rise! The Makers are here! You've been saved, yes you've been saved...

Bryce Dunn

The Offspring
Greatest Hits
(Sony/BMG)

There's nothing to say about this compilation that wouldn't apply to all greatest hits discs—it's for those who like the Offspring's songs, but not enough to buy an album or listen to anything beyond the radio hits.

Drake

Electric Frankenstein

Daniel Lanois

Hair Police

Innocence Mission

The Makers

The Offspring

Sage Francis

SS Cardiac

Sage Francis
A Healthy Distrust
(Epitaph)

Former Anticon recording artist Sage Francis has once again put together one of the most intelligent albums in hip hop. Each and every song shows evidence of careful crafting and effort, not only in the lyrics, but also the beats. Sage brings in guests for all the songs which include such impressive DJ names as **Sixtoo**, **Alias**, **Reanimator** and **Dangermouse**. Not your average hip hop album (or punk label release), it draws on influences from country music's greats such as **Will Oldham** and **Johnny Cash**.

A Healthy Distrust is a social critique of America's (and to a lesser degree North America's) current cultural/poilitical climate, and it is a bitingly clever cynical critique. Sage's dissatisfaction would be hard to miss listening to tracks such as "Slow Down Gandhi" and "Gunz Yo." But I don't mean to say that *Distrust* is all anger and bitterness: it contains plenty of dark humour, which will keep a smirk on your face as you listen to this complex and brilliant new album.

Jordie Sparkle

SS Cardiacs
Fear The Love
(Blocks Recording Club)

Jessie Stein must love her local library. She and the English language are best friends—literate lyrics and crafty slips of the tongue mark her pop songs as the product of a poetic imagination. Stein may practice guitar while listening to old **Neil Young** records, but the Cardiacs add a bouncy grittiness-verging-on-noise to the classic folk sound that the current crop of kids are betting their record deals on. They're jealous, I'm sure, and their jealousy is justified: this is indie pop done right—unselfconscious and frank, prettily melodic but not precious. Notice me, Stein's little girl voice demands in a range from whisper to cry, and notice the world. A library card is optional.

Joceline Andersen

Young Man Reviews Old Album

Pink Floyd
Dark Side of the Moon

Ah yes! A definite classic. As was once said to me in a local music store, "one of the most essential stoner albums of all time." I'm sure that most people have this album in their collection somewhere, or have had it at sometime. Or maybe you didn't; many people think this is hardly a demonstration of what lies behind the real Pink Floyd.

People say that to be a true Pink Floyd fan, you must know who Syd Barrett was, and appreciate his talent. Barrett, the original lead guitarist of Pink Floyd, was excommunicated from the band after a massive trip on acid landed him in a mental hospital. He was then replaced by David Gilmour, who I must say, changed the style of music to a noticeable degree. One interesting fact about this album is that all the members of the band contributed to the album's music. Each of the band members wrote at least one of the songs, or helped to write one. Essentially, there was much more collaboration between the band members.

The Dark Side of the Moon was also engineered by Alan Parsons, from you guessed it; The **Alan Parsons Project**. You can definitely hear some of the sounds of Pink Floyd in the Project's music, and I'm sure that Parsons has definitely used some similar techniques in both of these situations.

Floyd used a lot of effects from a VCS3 (Voltage Control for Studio with 3 components). This allowed them to allocate different voltages and power to different instruments, effects, and sounds on an album. The workings are rather simple, but it requires skill to use. On this album, the VCS3 was used by three of the four members of Pink Floyd.

Even with some peoples' negative reaction to the album, it still outsold most of the albums released in '73, which according to the historical charts, was one of the history-breaking years of rock n' roll.

All in all, I must admit that I simply adore this album mostly because of its musicality, even though some of the songs aren't musical at all. I still find it important to give Floyd the credit that they deserve for creating such a complete and complex bunch of tunes. Also, it is important to give credit to Syd Barrett (who I am an obvious fan of), who brought this band together in the first place, even if he might have torn them apart for a little while.

Jacob Kalmakov

Facts

Band Members:

David Gilmour	Vocals, Guitar and VCS3
Nick Mason	Percussion and Tape Effects
Richard Wright	Keyboards, Vocals and VCS3
Roger Waters	Bass guitar, Vocals, VCS3, and Tape Effects

Released in '73.
1/20 people under 50 owns a copy of album.
Most successful album ever recorded.

Relying on your fashion mullet to stay edgy? Throw out your Dippity Do and write for DiSCORDER. We're just as cool. email discorder@club.ams.ubc.ca!

Real Live Action

This is a s□

Jon Rae Fletcher and The River
July 6
Railway Club

Dear Jon Rae,

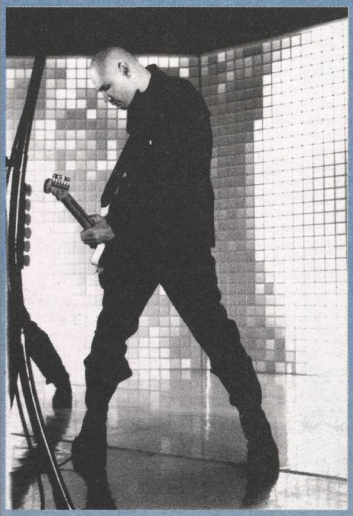
Dude, there's nothing like seeing someone after a year of not seeing them to make you miss them. I got way nostaglic at your Railway Club show. Seeing you and Anne and sortof meeting all your new bandmates was great. My only regret was not meeting your drummer, the Blocks Recording Club dude. You know, it's nice that you can just drift into town and everything is just back the way it was, all the old songs, changed a little, but not so much as to make them unsingable. The new band sounds good, they look like a bunch of fun dudes, and Anne of course, but she's a fun dude.

It was like the good ole days for a night. It was a pity that you just moved on through town. Come back again...my place is really small but we can find somewhere to put you up, and this time maybe you'll stay for a couple days, and make Myera come too.

I'm glad that everything is coming together in Toronto, just swing back every once in a while.

I've missed you. This place isn't the same anymore.

Sincerely,
Graeme



This is Billy Corgan, photgraphed by Gaelan Marsden while playing a show at the Commodore Ballroom, July 19th, 2005.

What The Heck Fest
July 14-17
Anacortes, Washington

Going to What The Heck Fest is not like going to any other music festival. It is not like Folkfest or Lollapalooza where the festival is a disrete entity unto itself, a festival where you come and listen and then leave, and when it is over it stops existing. What the Heck Fest functions is like a big open house for the town of Anacortes Washington and all the rad stuff that goes on there. It's a show and tell, it's a family reunion, it's a big party.

For four sunny July days, musicans from all over the pacific northwest—including **Mout Erie, Woelv, The Blow, Calvin Johnson, Mecca Normal, Karl Blau, P:ano, Al Larson**—swarmed Anacortes to play music for eachother in the city hall basement, in the park, and at the Department of Safety. Some came from even further afield: **Kimya Dawson** drove in from New York and The Blow's new best friend, **Tender Forever,** came all the way from France and was the highlight of the whole event with her sweet electronic dance pop and her self-parodying shtick—the girl gets on her knees and plays a cardboard-and-ductape laptop! We swooned.

What The Heck Fest is held on Anacortes' big show-off weekend: Saturday was a city-wide rummage sale known as Shipwreck Day and Sunday hosted an antique car show all along the town's main drag. For four days, the city was full of activity, and everyone was out enjoying it. Thing is that it wasn't just What The Heck Fest that was going on, it was Anacortes that was going on, and is still going on even when it's not hosting a festival. What The Heck was just a chance for the town to invite everyone over to make music, swim in the lake, hang out,and meet its friends.

Dory

Sufjan Stevens w/ Liz James
July 23
Richard's on Richards

TThe night opened with some innocuous folk numbers from songstress Liz Janes, who also features in Sufjan Stevens' band "The Illinoisemakers." Armed with a ukulele and a female vocal accompanist, Liz began the set with some simple harmonies that would have felt right at home on *Seven Swans*. As the show progressed, other members of the Illinoisemakers joined in to flesh out the arrangements, contributing keyboards and more guitars to the mix. Sufjan played drums on many of the songs, looking slightly bored and impishly crossing his arms or reversing his sticks to make it all look easy. Despite the plodding tempo and churchy aesthetic of the songs, Liz established a good rapport with the crowd, eliciting incongruous drunken cheers with party anthems such as a rousing cover of "Swing Low, Sweet Chariot". Her set was unabashedly Sufjan-esque and not overly interesting, but it succeeded in getting everyone warmed up and ready to feel the Illinoise.

As Sufjan and company took the stage to a pounding drum roll, it quickly became apparent that the show would shatter and exceed all my expectations. Although *Illinois* clearly showcases Sufjan's developing talent as a songwriter and his knack for grandiose arrangements, I still think of the subtle beauty of the banjo work on *Seven Swans* as his definitive sound. Even though the stage was littered with instruments, I half expected the man to stroll up, banjo in hand, and play an evening of subdued, confessional whispers. When the Illinoisemakers took the stage, resplendent in orange and blue Team Illinois track suits, I was

quickly proven wrong as the concert became a pep rally. While the cheerleaders shook their pom-poms and the crowd looked on in grinning disbelief, the band opened up with "The Fifty States Song," a catchy ode to Sufjan's absurdly ambitious project of recording an album

in homage to each one of the fifty United States. It all seemed a little farcical at first, and even Sufjan couldn't suppress his own self conscious smiles. Yet as the show continued, with nearly every song prefaced by some choreographed cheerleading, it began to make perfect sense. The band members were obviously enjoying themselves on stage, and their enthusiasm was contagious. A brief ditty in honour of the Canadian provinces had the audience laughing in appreciation of Sufjan's mild-mannered humour, although he refused to acknowledge the existence of the oft-overlooked territory of Nunavut.

In the hands of a lesser musician, the cheerleading strategy would have backfired, turning the concert into a complete joke. Yet the opportunity to hear the epic arrangements of *Illinois* performed live, coupled with some comic relief and friendly banter from Sufjan kept everyone perfectly attentive and deliriously happy. Not to be overly gushy, but the man was magic on stage. The vocals were album quality, and Sufjan's impressive emotive range handled disparate tasks such as the soaring triumph of songs like "Chicago" and the somber reflection of "The Seer's Tower" with ease. Unfortunately, time restrictions prevented the band from playing any earlier material, and some of the stronger tracks on *Illinois* had to go unsung. The first set finished with a potent rendition of "The Man of Metropolis Steals Our Hearts," leaving the audience ravenously demanding an encore. After the obligatory delay and a costume change into some less theatrical clothing, Sufjan emerged with his guitar to play "a traditional song," which turned out to be the best damn version of "The Star-Spangled Banner" since **Jimi Hendrix**'s acid-fueled performance at Woodstock. The American bravado and bombast of the original was given an extreme minor chord makeover, and Sufjan's haunting vocals turned the song into a lamentation for a great nation in decline.

The cover of "The Star-Spangled Banner" truly exemplified Sufjan's ability to capture that conspicuously American mixture of can-do enthusiasm and barely concealed darkness, a combination which author **Don DeLillo** describes as "American magic and dread." Although the fifty states project may never be completed, the two albums to date act as fractals, displaying an acute understanding of the whole nation's simultaneous glory and decay. The epic scope of Sufjan's albums is personalized by his vivid individual narratives, such as the unsettling portrait of a serial killer in "John Wayne Gacy, Jr." This knack for intimacy made for a strong connection between audience and artist, and made the show a joy to watch.

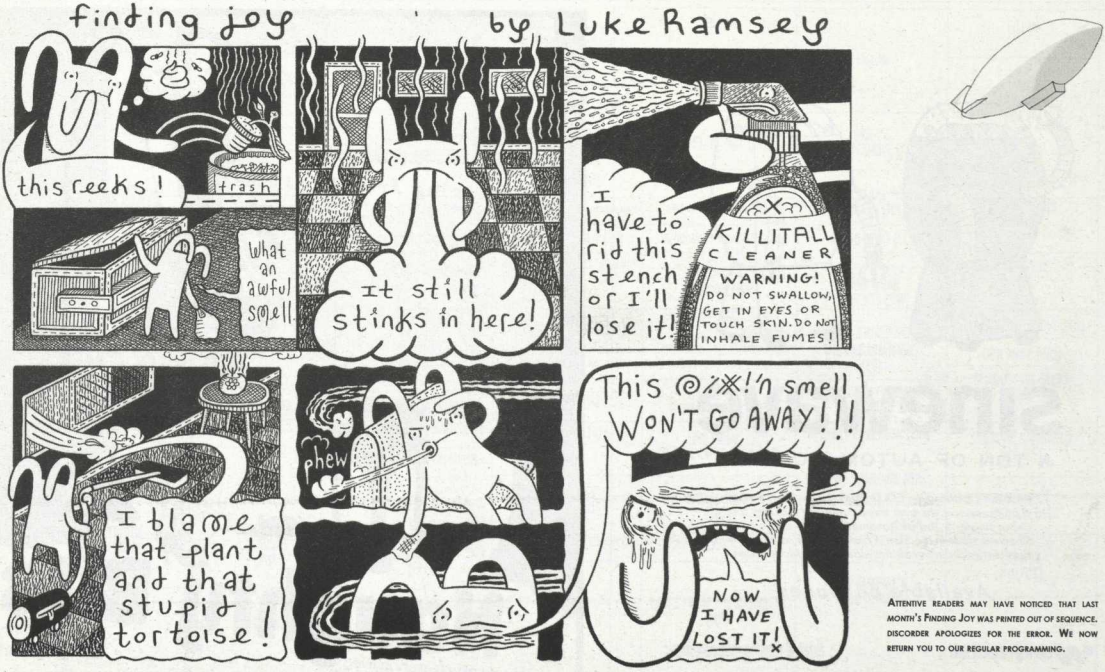
David Ravensburger

CiTR Charts

#	ARTIST	Title	Label
1	RAISED BY WOLVES*	Hot Blood	Stomp and Howl
2	WOLF PARADE*	s/t	Sub Pop
3	THE HIGH DIALS*	War Of The Wakening Phantoms	Rainbow Quartz
4	THE DISKETTES *	Weekends at Island View Beach	Worthy
5	THE BOOK OF LISTS*	Red Arrows	Global Symphonic
6	REPUBLIC OF SAFETY*	Passport	Independent
7	BUCK 65*	Secret House Against the World	Warner
8	CAROLYN MARK*	Just Married: An Album of Duets	Mint
9	VARIOUS*	90.9 With a Bullet: 20 Years of Calgary Music on CJSW	Saved By Radio
10	THE POINTED STICKS*	Perfect Youth (Reissue)	Sudden Death
11	SUFJAN STEVENS	Illinois	Asthmatic Kitty
12	THE LADIES AND GENTLEMAN*	Small Sins	Boompa
13	WHITEY HOUSTON*	s/t	Rectangle
14	VARIOUS*	Beatstreet.ca	Beatstreet
15	KINSKI	Alpine Static	Sub Pop
16	TEENAGE FANCLUB	Man-Made	Merge
17	THE SOVIETTES	LP III	Fat

#	ARTIST	Title	Label
18	BEND SINISTER*	Through the Broken City	Storyboard
19	CATLOW*	Kiss the World	Boompa
20	BUTTERSPRITES	s/t	Dionysus
21	LALI PUNA	I Thought I Was Over That	Morr
22	DEERHOOF	Green Cosmos	Menlo Park
23	SHARON JONES AND THE DAP KINGS	Naturally	Dap Tone
24	DANIEL LANOIS*	Belladonna	Anti
25	TEGAN AND SARA*	5 Songs From the Phoenix	Sanctuary
26	ANONY AND THE JOHNSONS	Hope There's Someone (EP)	Secretly Canadian
27	THE REBEL SPELL*	Days of Rage	Independent
28	SOSO*	Tenth Street and Clarence	Clothes Horse
29	THE NEINS CIRCA*	Sunday Anthems	Blue Curtain
30	DUPLEX*	Ablum	Mint
31	GORDON B. ISNOR*	Creatures All Tonight Lord Sir	Skronk
32	THE RUSSIAN FUTURISTS*	Our Thickness	Upper Class
33	DRUNK HORSE	In Tongues	Tee Pee
34	FOUR TET	Everything Ecstatic	Domino
35	NEGATIVLAND	No Business	Seeland

*** Denotes Canadian Content.**



Attentive readers may have noticed that last month's *Finding Joy* was printed out of sequence. Discorder apologizes for the error. We now return you to our regular programming.

CiTR Program Guide

LISTEN TO CiTR AT 101.9 FM OR ONLINE AT WWW.CITR.CA

All the shows! In alphabetical order!

ABSOLUTE BEGINNERS (Eclectic)
A chance for new CiTR DJs to flex their musical muscle. Surprises galore

AFRICAN RHYTHMS (World)
David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world. <www.africanrhythmsradio.com>

AFROBEAT (World)
In two hours, I take the listener for a spin—musically—around the world; my passion is African music and music from the Diaspora.
Afrobeat is where you can catch up on the latest in the "World Music" scene and reminisce on the classic collections. Don't miss it. <uget_afrobeat@yahoo.com>

ALT. RADIO (Pop)
Hosted by David B.

AND SOMETIMES WHY (Pop/Eclectic)
First Wednesday of every month.

ANOIZE (Noise)
Luke Meat irritates and educates through musical deconstruction. Recommended for the strong.

ARE YOU SERIOUS? MUSIC (Eclectic)
All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

AURAL TENTACLES (Eclectic)
It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

BEATS FROM THE BASEMENT (Hip Hop)

BLOOD ON THE SADDLE (Roots)
Real cowshit-caught-in-yer-boots country.

BLUE MONDAY (Goth/Industrial)
Vancouver's only industrial-electronic-retro-goth program. Music to schtomp to, hosted by Coreen.

BREAKFAST WITH THE BROWNS (Eclectic)
Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!

THE CANADIAN WAY (Eclectic)
Independent Canadian music from almost every genre imaginable covering the east coast to the left coast and all points in between. Yes, even Montréal! <thecanadianway@popstar.com>

CAUGHT IN THE RED (Rock)

CHIPS WITH EVERYTHING (Pop)
British pop music from all decades.

CIRCUIT TRACING (Dance/Electronic/Eclectic)

CiTR NEWS, SPORTS AND ARTS (Talk)
A volunteer-produced, student and community newscast featuring news, sports and arts. Reports by people like you. "Become the Media."

CODE BLUE (Roots)
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

DEMOCRACY NOW (Talk)
Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

EARWAX (Hip Hop/Dance/Electronic)
"noiz terror mindfuck hardcore like punk/beatz drop dem headz rock inna junglist mashup/distort da source full force with needlz on wax/my chaos runs rampant when I free da jazz..." Out.

ELECTRONIC SPECTRUM (Dance)

EN AVANT LA MUSIQUE (French)
«En Avant la musique!» se concentre sur le métissage des genres musicaux au sein d'une francophonie ouverte à tous les courants. This program focuses on cross-cultural music and its influence on mostly Francophone musicians.

END OF THE WORLD NEWS (Eclectic)

ESCAPISM (Eclectic)
es•cap•ism n: escape from the reality or routine of life by absorbing the mind in entertainment or fantasy. Hosted by DJ Satyricon. <DJSatyricon@hotmail.com>

EXQUISITE CORPSE (Experimental)
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

FLEX YOUR HEAD (Hardcore)
Up the punx, down the emo! Keepin' it real since 1989, yo. flexyourhead. <vancouverhardcore.com>

FOLK OASIS (Roots)
Two hours of eclectic roots music. Don't own any Birkenstocks? Allergic to patchouli? C'mon in! A kumbaya-free zone since 1997. <folkoasis@canada.com>

GENERATION ANNIHILATION (Punk)
A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary. www.streetpunkradio.com <crashnburnradio@yahoo.ca>

HANS KLOSS' MISERY HOUR (Hans Kloss)
This is pretty much the best thing on radio.

HIGHBRED VOICES (World)

I LIKE THE SCRIBBLES (Eclectic)

IN THE SHADOWS (Hip Hop)

THE JAZZ SHOW (Jazz)
Vancouver's longest running prime-time jazz program. Hosted by the ever-suave, Gavin Walker. Features at 11:00, as listed.

August 1: "Cannonball in Europe" featuring one of the best ever jazz groups performing before an audience of 40,000 in Belgium. Altoist/Leader Cannonball Adderley with brother Nat and the great Yusef Lateef and Joe Zawinul...Inspired and Compelling Jazz!

August 8: A classic recording and the final disc by the original Jazz Messengers as a co-operative band before Art Blakey took over. Blakey is is here on drums with Donald Byrd (trumpet), Hank Mobley (tenor sax), and most importantly pianist/composer Horace Silver who was musical director...timeless and far-reaching music!

August 15: give the young guys some! Tonight a group of younger players from New York showing us jazz tradition and extensions led by boss alto saxophonist Ian hendrickson-Smith with ryan Kisor from the Lincoln Centre Jazz Orchestra on trumpet. Hot and swinging music from "The Uptown Quintet" recorded at Smoke in New York City.

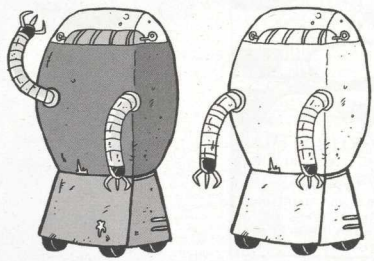
August 22: A new album by Vancouver's "Jazzman For All Seasons" Brad Turner is always an event. Tonight "What If" focuses on Brad's long-standing quartet and features his trumpet and flugelhorn in a live date recorded at the Jazz Cellar. Brad with Bruno Hubert (piano), andre LaChance (bass) and Dylan van der Schyff (drums) playing Brad's complex and lyrical originals.

August 29: This date is the 85th birthday of one of the 20th centry's most influential artists...none other than Charlie Parker. Even though the alto saxophonist died at age 34, his music is still significant today. Gavin will devote the whole show to the music of "Bird" with the last hour focused on Parker's last two great studio dates with his quartet.

JUICE BOX (Talk)
Developing your relational and individual sexual health, expressing diversity, celebrating queerness and encouraging pleasure at all stages. Sexuality educators Julia and Alix will quench your search for responsible, progressive sexuality over your life span! <www.juiceboxradio.com>

LAUGH TRACKS (Talk)

THE LEO RAMIREZ SHOW (World)
The best mix of music, news, sports, and commentary from around



sinewave

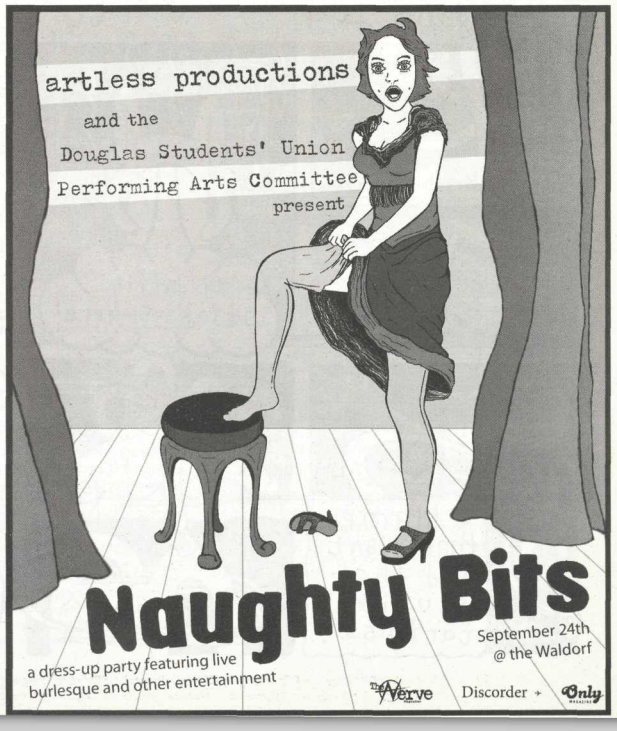
A TON OF AUTOMATONS 12"

Sinewave's forthcoming CD, ***Unity Gain,*** *has been a work in progress over the past three years and includes the debut single,* ***A Ton of Automatons****. This single sees Sinewave trade in his drum & bass beats for some of the sweetest vocoder vocals this side of Air's Moon Safari.*

Available on iTunes

vinylrepublik

listen @ vinylrepublik.com/music



the local and international Latin American communities.

LIONS AND TIGERS AND BEARS... (Eclectic)
Hey Jordie! See your show description? No? I thought not! Um..this show has eclectic pop and rock and hip hop and show listings and stuff. It's hosted by Jordie Sparkle.

LIVE FROM THUNDERBIRD RADIO HELL (Live Music)
Live From Thunderbird Radio Hell showcases local talent... LIVE! Honestly, don't even ask about the technical side of this. This month will probably be the best month ever.

THE LOVE DEN (Eclectic)
<loveden@hotmail.com>

MIRCH MASALA (World)

MOTORDADDY (Rock)
Cycle-riffic rawk and roll!

MORNING AFTER SHOW (Eclectic)

MY ASS (Eclectic)
Phelps, Albini, 'n' me.

NARDWUAR THE HUMAN SERVIETTE PRESENTS... (Nardwuar)

NECESSARY VOICES (Talk)
Socio-political, environmental activist news and spoken word with some music, too. <www.necessaryvoices.org> <necessaryvoices@telus.net>

NUTHOUSE RADIO THEATRE (Drama)
All-original Canadian radio drama and performance art written and performed live-to-air by our very own team of playwrights and voice-actors. We also welcome you to get involved, whether you are a professional or inexperienced...

ON AIR WITH GREASED HAIR (Rock)
The best in roots, rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-attired host, Gary Olsen. <ripitup55@telus.net>

THE ONOMATOPOEIA SHOW (Talk)
Comix comix comix. Oh yeah, and some music with Robin.

OUR WAVE (World)
News, arts, entertainment and music for the Russian community, local and abroad.

PACIFIC PICKIN' (Roots)
Bluegrass, old-time music and its derivatives with Arthur and "The Lovely Andrea" Berman.

PARTS UNKNOWN (Pop)
Underground pop for the minuses with the occasional interview with your host, Chris.

PEDAL REVOLUTIONARY (Talk)
Viva la Velorution! DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it! <www.bikesexual.org>

PLANET LOVETRON (Dance/Electronic)
Music inspired by *Chocolate Thunder*; Robert Robot drops electro past and present, hip hop and intergalactic funkmanship. <rbotlove@yahoo.com>

PLEASE ROCK THE DOOR (Eclectic)
Start your week ridiculously early with Vancouver's super awesome fun time happy radio show. Playing all the dance-punk, electro, rock, new wave, hip hop, 80's, etc. sh*t that your mom thinks is cool.

PLUTONIAN NIGHTS (Dance/Electronic)
Cutting-edge, progressive organ music with resident Haitchc and various guest performers/DJs. Bye-bye civilisation, keep smiling blue, where's me bloody anesthetic then? <http://plutonia.org>

POWERCHORD (Metal)
Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Rattlehead, Dwain, and Metal Ron do the damage.

QUEER FM (Talk)
Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RADIO ZERO (Eclectic)

REGGAE LINKUP (Regge)
Hardcore dancehall reggae. Hosted by Sister B.

REEL TO REAL (Talk)
Movie reviews and criticism.

RHYMES AND REASONS (Hip Hop)
DJ Knowone slaves over hot-multi-track to bring a fresh continuous mix of fresh every week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways, Strong Bad and the occasional public service announcements. <eno_wonk@yahoo.ca>

RHYTHMSINDIA (World)
RhythmsIndia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.

THE ROCKERS SHOW (Reggae)
Reggae inna all styles and fashion.

RUMBLETONE RADIO (Rock)
Primitive, fuzzed-out garage mayhem!

SAINT TROPEZ (Pop)
International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet set holiday now!

SALARIO MINIMO (World)

THE SATURDAY EDGE (Roots)
Studio guests, new releases, British comedy sketches, folk music calendar and ticket giveaways. 8AM-9AM: African/World roots. 9AM-12PM: Celtic music and performances.

SHADOW JUGGLERS (Dance/Electronic)
An exciting chow of Drum n' Bass with Djs Jimungle & Bias on the ones and twos, plus guests. Listen for givawas everyweek. Kéep feelin da beatz.

SKA-T'S SCENE-IK DRIVE! (Ska)
Email requests to: <djska_t@hotmail.com>

SOLARIZATION (Talk)

SON OF NITE DREEMS (Eclectic)

SUBURBAN JUNGLE (Eclectic)

SWEET AND HOT
Sweet dance music and hot jazz from the 1920s 30s and 40s.

SYNAPTIC SANDWICH (Dance/Electronic/Eclectic)

TANSI KIYAW (Eclectic)
"Tansi kiyaw?" Is Michif-Cree (one of the Metis languages) for "Hello, How are you?" It is also a monthly Indigenous music and spoken word show. Hosted by June Scudeler (for those who know me from other shows-I'm Metis!), the show will feature music and spoken word as well as events and news from Indian country and special guests. Contact me at jlscudel@ucalgary.ca with news, event listings and ideas. Megwetch!

THESE ARE THE BREAKS (Hip Hop)
Top notch crate digger DJ Avi Shack mixes the underground hip hop, old school classics and original breaks.

THIRD TIME'S THE CHARM (Rock)
Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll! Deadlier than the most dangerous criminal! <bominskiynine@hotmail.com>

TRANCENDANCE (Dance)
Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystic-al. <trancendance@hotmail.com>

UNPACK YOUR ADJECTIVES (Pop/Eclectic)

THE VAMPIRE'S BALL (Goth/Industrial/Metal)
Dark, sinister music to soothe and/or move the Dragon's soul. Hosted by Drake. <thevampiresball@yahoo.ca>

VENGEANCE IS MINE (Punk)
All the best the world of punk rock has to offer, in the wee hours of the morn. Hosted by Trevor.

WE ALL FALL DOWN (Eclectic)
Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.

WENER'S BARBEQUE (Sports)
Join the sports dept. for their coverage of the T-Birds.

WIGFLUX RADIO (Reggae)
Listen to Selecta Krystabelle for your reggae education.

WORLD HEAT (World)
An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-ani, seeks reassurance via <worldheat@hotmail.com>.

Sunday

6AM	
7	REGGAE LINKUP (RG)
8	
9	
10	ARE YOU SERIOUS? MUSIC (EC)
11	
12PM	ROCKERS SHOW (RG)
1	
2	
3	
4	BLOOD ON THE SADDLE (RT) / AFROBEAT (WO)
5	CHIPS WITH EVERYTHING (PO) / SAINT TROPEZ (PO)
6	QUEER FM (TK)
7	
8	
9	RHYTHMSINDIA (WO)
10	TRANCENDANCE (DC)
11	
12AM	ELECTRONIC SPECTRUM (DC)
1	
2	
3	
4	FILL-IN
5	
6	

Monday

6AM	
7	FILL-IN
8	
9	BREAKFAST WITH THE BROWNS (EC)
10	
11	LIONS AND TIGERS AND BEARS (EC)
12PM	ALT. RADIO (PO)
1	PARTS UNKNOWN (PO)
2	
3	FILL-IN
4	ABSOLUTE BEGINNERS (EC)
5	FILL-IN
6	SON OF NITE DREEMS (EC) / SOLARIZATION (TK) / MY ASS (EC)
7	
8	WIGFLUX RADIO (RG)
9	
10	THE JAZZ SHOW (JZ)
11	
12AM	VENGEANCE IS MINE! (PU)
1	
2	
3	
4	FILL-IN
5	
6	

Tuesday

6AM	
7	PACIFIC PICKIN' (RT)
8	
9	HIGHBRED VOICES (WO) / PLEASE ROCK THE DOOR (EC)
10	THIRD TIMES THE CHARM (RR)
11	
12PM	FILL - IN / MORNING AFTER SHOW (EC) / REEL TO REAL (TK) / FILL-IN
1	
2	CIRCUIT TRACING (DC/EC)
3	EN AVANT LA MUSIQUE (FR) / TANSI KIYAW (EC)
4	WENER'S BBQ (SP)
5	
6	FLEX YOUR HEAD (HC)
7	
8	SALARIO MINIMO (WO)
9	
10	THE LOVE DEN (EC) / ESCAPISM (EC)
11	
12AM	AURAL TENTACLES (EC)
1	
2	
3	
4	
5	
6	

Wednesday

6AM	
7	FILL-IN
8	SUBURBAN JUNGLE (EC)
9	
10	CITR NEWS + ARTS (TK)
11	EXQUISITE CORPSE (EX)
12PM	ANOIZE (NO)
1	FILL-IN / MIRCH MASALA (WO)
2	DEMOCRACY NOW (TK)
3	RUMBLETONE RADIO (RR) / MOTORDADDY (RR)
4	NECESSARY VOICES (TK)
5	AND SOMETIMES WHY (PO/EC) / BLUE MONDAY (GI)
6	JUICEBOX (TK)
7	FOLK OASIS (RT)
8	
9	HANS KLOSS' MISERY HOUR (HK)
10	
11	
12AM	
1	
2	
3	
4	FILL-IN
5	
6	

Thursday

6AM	
7	FILL-IN
8	END OF THE WORLD NEWS (EC)
9	
10	SWEET 'N' HOT (EC)
11	
12PM	UNPACK YOUR ADJECTIVES (PO/EC)
1	WE ALL FALL DOWN (EC)
2	THE ONOMATOPOEIA SHOW (TK)
3	RHYMES & REASONS (HH)
4	FILL-IN / PEDAL REVOLUTION (TK)
5	NUTHOUSE RADIO THEATRE (DR) / CAUGHT IN THE RED (RR)
6	ON AIR WITH GREASED HAIR (RR)
7	LIVE FROM... THUNDERBIRD HELL (LM)
8	
9	WORLD HEAT (WO)
10	LAUGH TRACKS (TK)
11	
12AM	BEATS FROM THE BASEMENT (HH)
1	
2	
3	
4	
5	
6	

Friday

6AM	
7	FILL-IN
8	
9	
10	SKA-T'S SCENIC DRIVE (SK)
11	
12PM	THESE ARE THE BREAKS (HH)
1	RADIO ZERO (EC)
2	
3	NARDWUAR PRESENTS (NW)
4	
5	CITR NEWS SPORTSAND ARTS (TK)
6	THE CANADIAN WAY (EC)
7	
8	AFRICAN RHYTHMS (WO)
9	
10	PLANET LOVETRON (DC)
11	
12AM	IN THE SHADOWS (HH)
1	I LIKE THE SCRIBBLES (EC) / FILL-IN
2	
3	THE VAMPIRE'S BALL (GI/MT)
4	
5	
6	

Saturday

6AM	
7	FILL-IN
8	
9	THE SATURDAY EDGE (RT)
10	
11	
12PM	GENERATION ANNIHILATION (PU)
1	POWERCHORD (MT)
2	
3	CODE BLUE (RT)
4	
5	LEO RAMIREZ SHOW (WO)
6	OUR WAVE (WO)
7	SHADOW JUGGLERS (DC)
8	
9	SYNAPTIC SANDWICH (DC/EC)
10	
11	PLUTONIAN NIGHTS (DC)
12AM	
1	EARWAX (HH/DC)
2	
3	
4	
5	REGGAE LINKUP (RG)
6	

DC=dance/electronic • DR=drama • EC=eclectic • EX=experimental • FR=French language • GI=goth/industrial • HC=hardcore • HH=hiphop • HK=Hans Kloss • JZ=jazz
LM=live music • LO=lounge • MT=metal • NO=noise • NW=Nardwuar • PO=pop • PU=punk • RG=reggae • RR=rock • RT=roots • SK=ska • SP=sports • TK=talk • WO=world

PLUG YER MIND INTO MUSIC Plug yer mind into Zulu!

Kinski
Alpine Static CD

Listen, five years ago it was totally uncool to be playing loud electric guitar. If you were making noise, it was with so-called "new technologies". If you were a composer, it was on your laptop. If you were into experimentation or the avant-garde, you might have used a guitar — but it was prepared and buried in the background. Oh, the error of our ways! Tune in and turn up: noise rock of the blasted, blissed-out variety is back and the new champions (who have actually been blowing stacks for years) are **Sunn0)))**, **Boris**, **Acid Mothers** and **Kinski**, Seattle's post-minimalist-post-grunge rockers. On this, their latest soaring **Sabbath**-esque bombast, **Kinski** masterfully line up the distortion boxes and let the guitars do some serious ear blowing! A beautiful listen, not unlike the snarling roar of two chimeras copulating.

CD 16.98

Pernice Brothers
Discover a Lovelier You CD

You will never be lost on the rocks again. In the perfectly brief spell that it takes for a cube of ice to melt into a double of bourbon, an infinite number of complexities in your life will be resolved, but then, inexorably, replaced with further intricate complications. In accepting this unending dynamic you are free to enjoy the metaphysical aroma thereby released — a billowing transubstantiation, a quixotic-relaxed pose, a supine split second sense of reflection and recognition. The life,s lesson here: don't fear the darkness. Put on this new batch of **Joe Pernice** melodies and practice your best "Garden State" Zen-like meditation. After the opening reverberated chords of "There Goes The Sun", losing yourself in the redemptive truth of uncertainty — a foundation not to be feared despite its inherent flux —will be easy. **Discover a Lovelier You** — we mean it.

CD 16.98

Clap Your Hands Say Yeah
s/t CD

It's abundantly clear that indie rock didn't die in the 90s but instead kept growing and changing at both ends, diversifying its root-base while also sprouting up in new directions. For example, having been compared to **Tom Waits**, **Talking Heads** and **Neutral Milk Hotel**, **Clap Your Hands Say Yeah** is one exciting new shoot on the ever-expanding bushy outgrowth of indie rock. Ponder this little bud, we say. Catalogue its fibers and veins, its intricate flesh. Even better, consume this little leafy morsel, surrendering to the trip it induces. Intoxicated, images of **Arcade Fire** and even Vancouver's own **They Shoot Horses, Don't They?** also drift past in the sparkled dream-time of druggy bliss thus produced. Ah, this wondrous vegetable pleasure surely betokens a timeless perennial — indie rock always seems to bloom anew!

CD 19.98

The Magic Numbers
s/t CD

Unmistakable feathery long hair and infectious **Beatles**-esque melodies mark this excellent debut from what will surely be one of this fall's most talked about pop acts. Perhaps you have already been turned on to the "love-in" hazy buzz associated with London's familial bell-bottomed shaggy rock stars to be — but if not, why not? With the coolness of **Dylan**, the deepness of **Cohen** and the heartfelt emotionality and pro family-vibe of **The Mamas and Papas**, these **Magic Numbers** guys are really swell, sweet and deep. One listen to the sublime "Forever Lost" should tell you that this is the perfect music to help give comfort and support to our souls in this troubled time.

CD 16.98

The Juan Maclean
Less Than Human CD

Hot on the heels of the killer **LCD Soundsystem** debut comes the next phase in the **DFA**'s hard kick to the ass of the dance-punk music scene! **The Juan Maclean** is a household name to the many vinyl fans that have been busy spinning his glorious 12-inch wax for the past two years or so. Now, with this instantly catchy and booming heavyweight debut, it's going to get seriously fucked out there. And it's about time **Maclean** got a profile boost: he was a member of the hard-hitting, future oriented, but now almost forgotten **Six Finger Satellite** (who we totally loved then and still). This unassailably cool pedigree aside, **Maclean**'s 14 minute "Dance With Me" is going to be this year's best disco track. Only some one — or indeed some thing — less than human (and yet more than machine) can so completely generate the ideal dance floor algorithm. Boom — our organs are on the outside! Oh yeah, it's recommended.

CD 16.98

Josh Thorpe
Flocklight CD

New music is exploding so fast that the multitudes of its keen aficionados can't set up field mics fast enough to record the beautiful cacophony of sounds. Ex-Vancouverite **Josh Thorpe** makes his debut entry into the world of new music/improvised composition — and baby, we dig it. Employing methods such as transcription, transposition, time-stretching, re-orchestration, harmonic extrapolation, degeneration, and human error to drastically alter two songs, one by **Tom Waits** and one by the **Shaggs**, **Thorpe** draws on these two songs to provide the entire source material for this quixotic ambient record. Get into this scene early.

CD 14.98

Frank Black
Honeycomb CD

The siren song of Nashville has summoned yet another ship,s captain to its shores, having recently called captains **Bill Callahan** and **Will Oldham**. But instead of breaking asunder on hidden craggy protrusions beneath the otherwise calm, smooth surface, this little island city of celebrated musical bounty is welcoming with southern country easiness, a friendly kind of "how,s it going?" that belies its legendary status. Enlisting Nashville's many session kings, such as **Steve Cropper** and **Spooner Oldham**, old hand **Frank Black** (who just can't be busy enough it seems) capably takes on country and soul with laidback aplomb in the dusty heart of it all. This **Honeycomb** is sweet music.

CD 16.98

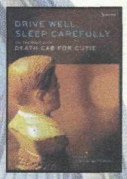
Gary Higgins
Red Hash CD

1973: In rural Connecticut, an album recorded by **Gary Higgins** and friends is released on **Gary**'s own Nufusmoon Records. Immediately after the release, legal trouble halts all promotion and sales momentum - eventually making the small pressing of **Red Hash** a heavily-rumored and much sought-after "lost" recording of psychedelic-folk lore. 2005: Well, thirty-two years is a bit too long for an album like this to remain unheard by the masses,so Drag City is honored to present the first-ever authorized reissue of **Gary Higgins**' psych/folk gem **Red Hash** — mastered directly from the original master tapes (with two previously unheard bonus tracks!) and packaged with photos and artwork from **Gary**'s personal archive. **Red Hash** features eleven haunting tracks of folk-pop played on acoustic and electric guitar and arranged with percussion, cello, flute, piano, organ, bass and mandolin. Move over **Nick Drake**...

CD 16.98

VIEWING:

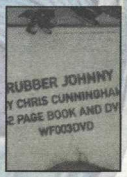
Death Cab For Cutie
Drive Well, Sleep Carefully DVD



Each year our friends at Plexifilm give us some of the best music documentaries available. Their catalog already includes some amazing "behind the scenes" rockumentaries from **Wilco**, **Low** and **Galaxie 500**, among others. Yes, it's pretty impressive stuff so far. But as you can see, Plexifilm have really saved the best for now. With this, their most anticipated DVD to date, you too can jump into the tour van with Seattle's famed, much-adored **Death Cab For Cutie**. With plenty of kicking live footage and a nice selection of special features, including rehearsals, acoustic jams, interviews and mucho behind the scenes cool, this DVD is a must for every home theatre library.

DVD 19.98

Chris Cunningham
Rubber Johnny DVD



Attention: Rubber Johnny can now come home with you. Warp Records, lauded video artist **Chris Cunningham**, the bent mastermind behind those awesome **Aphex Twin**, **Squarepusher** and **Bjork** videos, has made a new masterpiece on infrared digital video. We won't ruin the plot for you, but we can tell you that this exotic little book and DVD also features some unbelievable photographic artwork and original drawings from **Cunningham**'s seemingly demented mind. Rumormill: when **Cunningham** screened **Rubber Johnny** at **Robert De Niro**'s extravagant Tribeca Film Fest, the audience was flabbergasted — and you will be, too. Music provided by one Mr. **Richard D. James**, by the way.

DVD 16.98

Other new releases to blow your brain!

Excepter – Throne CD

Wood Wand – Harem of the Sundrum CD

Arcade Fire – Cold Wind 7"

Bonnie Prince Billy – I Gave You CDEP

Fruit Bats – Spelled in Bones CD/LP

Various – Down In A Mirrow — A Second Trib. To Jandek CD

Willie Nelson – Countryman CD/LP

Various – Blank Field CD features Francisco Lopez

Derek Bailey – Guitar CD

Kid 606 – Resilience

Current 93 – How I devoured Apocalypse Balloon CD

Reigning Sound – Live At Maxwells CD

New Order – Jetstream CDEP

Interpol – Antics 2CD (limited version)

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